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THE ARCHITECTURAL REVIEW VOLUME CXII NUMBER 670 OCTOBER 1952 FIVE SHILLINGS

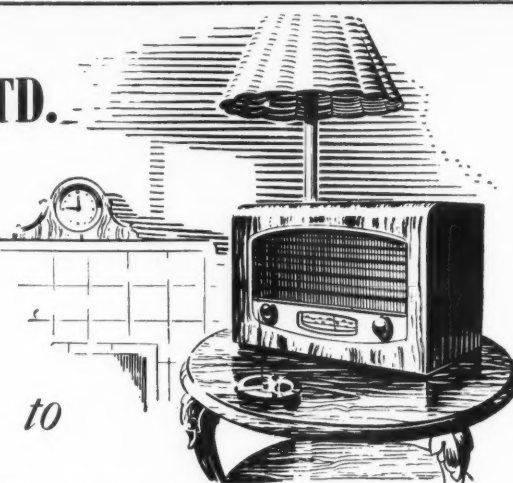
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A TRADE MARK AS GOOD AS A BOND

THE ARCHITECTURAL REVIEW

Volume 112 Number 670 October 1952



The cover shows a high relief by Barbara Hepworth, who is exhibiting other works of sculpture and drawing at the Lefevre Gallery from October 2 to 25. This relief, however, is on the main façade of the new Technical College at Hatfield, Herts, for which the architects, Messrs. Stanley Hall, Easton and Robertson, have also commissioned a free-standing figure by Reg Butler, a relief by Trevor Tennant, and have acquired two paintings by Ben Nicholson. The Technical College, its embellishments, and Miss Hepworth's exhibition are all to be described in forthcoming issues.

212 Frontispiece

213 Italian Eclectic by Reyner Banham

If there is a distinctly Italian contemporary style, how far is it based on the supposed tenets of the Modern Movement, how far is it simply a brilliant manner of handling forms? In considering the Palazzo Grande, Leghorn, Mr. Banham examines the eclectic and formalistic tendencies which it, and many other Italian buildings, display, and attempts to relate them not only to factors of site, history and tradition, but also to contemporary Italian aesthetic theory, which tends to regard the International Style as simply a style among other equally valid styles.

219 Wallpapers by Donald Dewar Mills

The return of wallpaper after a twenty-five year banishment is one of the biggest changes in modern interior decoration. Swept away by

the modern architect's abhorrence of applied decoration, and by reason of its 'standard of hideousness,' it was reinstated by the revaluation of modern design which took place in the architectural moratorium of the late war. The revival was triggered off by the post-war interest in Regency papers on the part of the smart interior decorators, but good modern papers were already in existence, and in his article Mr. Mills discusses the part played by a nucleus of enlightened manufacturers in preventing complete stagnation in the field of wallpaper design. But in spite of their efforts, in spite of the emergence of new designers, in spite of increasing interest on the part of architects, designs have remained mostly timid, and the general public apathetic. For this disappointing state of affairs Mr. Mills holds the excessive caution of manufacturers largely responsible.

227 Offices in Los Angeles Architect:

Richard Neutra

235 Municipal Rustic by Donald Campbell

The individual character of urban places is threatened by the increasing use—unreasonable use—by civic authorities of 'rustic' detail in the layout of public open spaces. While deploring the misapplication of a fine local tradition, Mr. Campbell is more concerned with the incongruities caused by this suburban garden style—descended from Cotswold village building by way of exhibition gardening—when it intrudes into cityscape.

241 Flats at Finsbury Tecton, architects;

Skinner, Bailey and Lubetkin, executive architects; A. Green, chief assistant

253 Blackfriars Bridge by Christopher

Gotch His success in the competition for Blackfriars Bridge in 1760 involved Robert Mylne in extensive and important town-planning schemes, connected with the approaches to it. This work is usually associated with the names of Sir Robert Taylor and Dance the Younger, but Mr. Gotch, who wrote on 'The Missing Years of Robert Mylne' in THE ARCHITECTURAL REVIEW, September 1951, shows that Mylne (and others) were already serving on committees in connection with London Bridge and the Surrey Roads, before Dance became

Clerk of Works to the City of London. He also adduces evidence for Mylne's authorship of the South Bank street grid, and describes this work, now almost entirely destroyed.

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Author Reyner Banham, born 1922. Trained as aircraft engineer, hence interest in industrial design. Subsequently in architecture. Art critic, lecturer since 1948, London BA in History of Art, 1952.

J. M. Richards

Nikolaus Pevsner

Editors

Ian McCallum

H. de C. Hastings

Assistant

Editors: production, G. Bensusan. art, Gordon Cullen. research, S. Lang. literary, Marcus Whiffen. Editorial Secretary, Whitehall 0611-19

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FIVE SHILLINGS



A detail of one of the large paintings by Feliks Topolski on the entrance walls of Kendal House, Priory Green, Finsbury. The theme of these murals is the history of London with particular reference to the locality, and the detail here is from the mediæval composition and depicts the crusades, and a priory and convent which once existed near the site of the flats. The buildings are illustrated and described on pages 241-252.

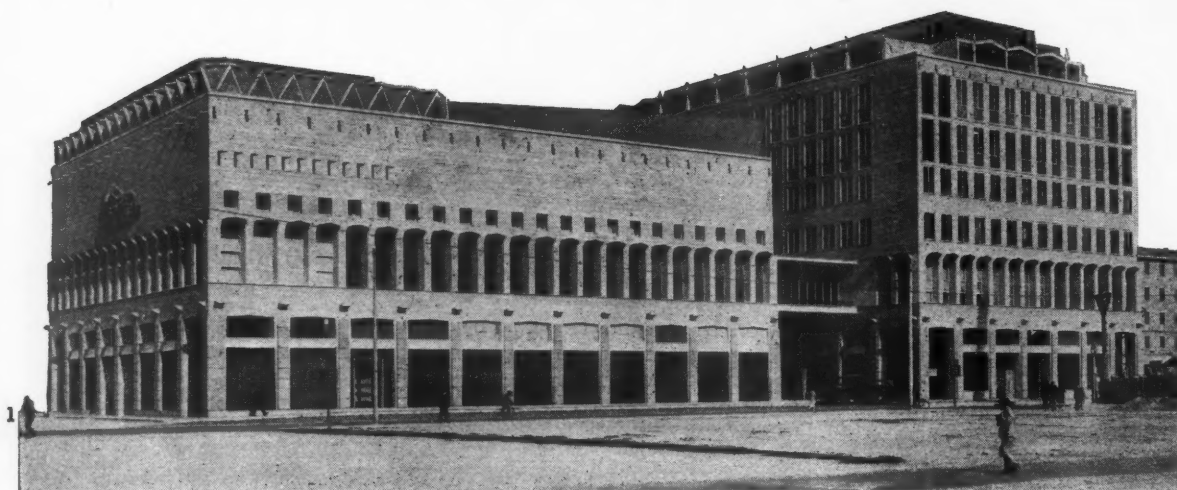
Reyner Banham

ITALIAN ECLECTIC

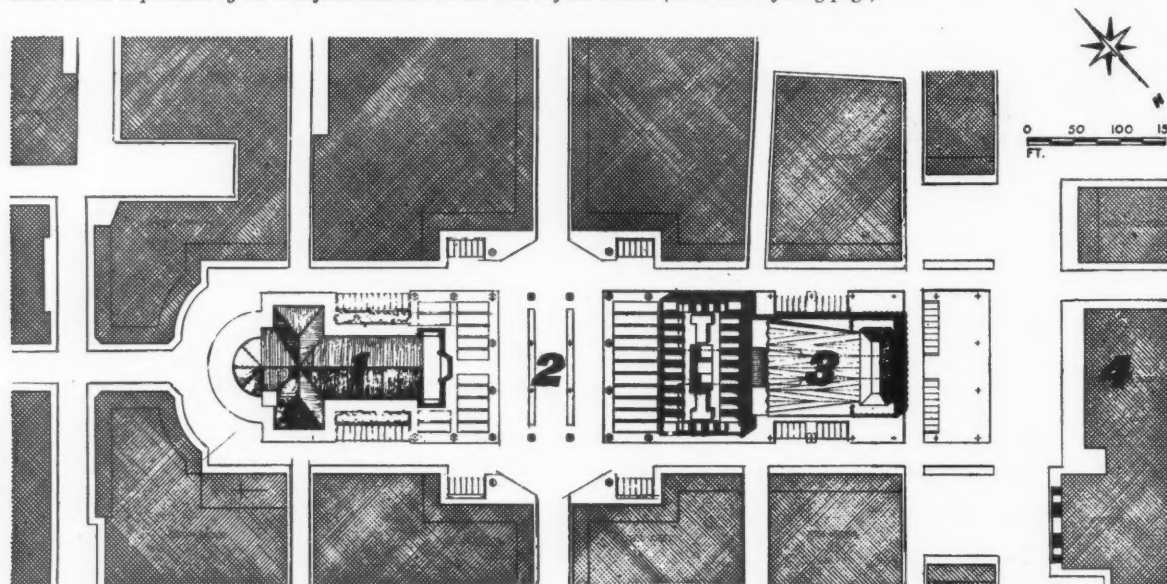
There are certain buildings that render inescapable the tendencies in a style or period which generally held theory has preferred to ignore or suppress. Few who have been stirred or excited by the post-war architecture of Italy can have enjoyed it without a certain disquiet and misgiving. The handling of contemporary architectural forms has been brilliant, so brilliant that the suspicion has arisen from time to time that this was *only* a brilliant handling of forms, a new eclecticism within the modern movement. In particular the ease with which it has taken up traditional elements without apparently compromising its integrity has been disturbing to architects from northern countries where a synthesis of equal suavity has not yet been achieved. A building in which these tendencies can usefully be studied is the Palazzo Grande at Leghorn, by Luigi Vagnetti. Here they are perhaps somewhat exaggerated, since the architect has included within his eclectic grasp a remarkable range of autochthonous and exotic elements, but this has the advantage of forcing us to face the problem squarely: To what extent does contemporary Italian architecture proceed from the supposed tenets of the modern movement?

This building cannot be isolated from Italian contemporary architecture; stylistically it represents one wing of a coherent movement whose other extreme is indistinguishable from the International Style. No more than in Holland can a precise line be drawn between eclectics and purists, a general style embraces both, and all intermediate manners as well.

To those whose æsthetic standards are moral, this is confusing. Certain elements about this building are unmistakably of the modern movement: its general form, the disposition

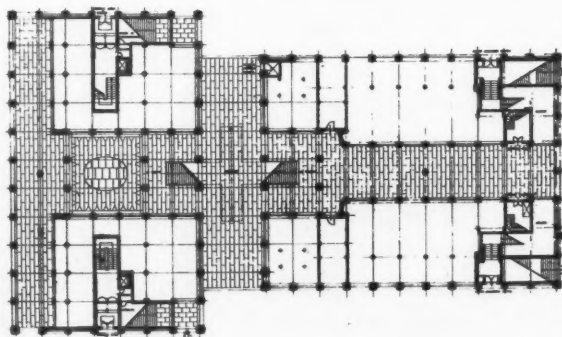


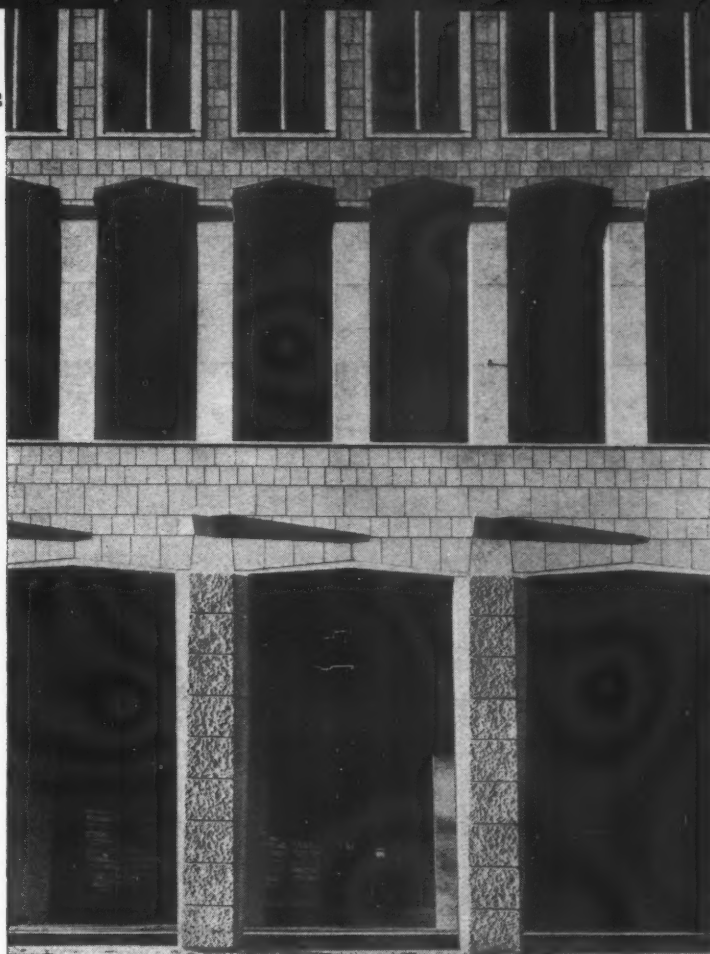
The complete structure of the Palazzo Grande at Leghorn, the subject of this article, comprises two blocks, one containing a theatre/cinema, and the other, taller, block containing shops and offices; the whole being visually united by the arcading which runs around both blocks. Before the bombing, the open piazza ran through from the Cathedral facade to the Municipio. Below is a plan showing the location of the new buildings. 1, Cathedral. 2, Piazza Religiosa. 3, Palazzo Grande. 4, Municipio. Vagnetti's scheme involves building over what was originally an area of greenery. The ground plan (at the foot of the page) has almost perfect mirror symmetry. The apparent arcades do not, in fact, give pedestrian access all around the building and the two halves of the piazza are connected by the underpass which runs beneath the cinema, to which access is provided by the cruciform staircase in the centre of the scheme (see 3 on the facing page).



and handling of the fenestration, and it is surprisingly frank about its structure, for the rusticated pilaster strips draw attention to the frame at the point at which the feigned portal-frames might cause confusion. Yet the immediate impression that this building will cause in many people will be that it has very little to do with modern architecture as they define it.

However, as soon as one begins to formulate reasons to support this comfortable view, difficulties arise. Some objections would not extend far beyond this particular building—the use of Quattrocento and Mannerist treatments for the stone cladding, for instance, or





In detail, the handling of the facade, with its strange mixture of Quattrocento and Mannerist motifs, shows great care in the management of textures, and the balancing of heavy relief against large plane surfaces. The window frames are of steel, painted white, and, being almost flush to the cladding, function as a decorative arabesque upon the stonework, so that, although a considerable mass of stone is displayed, the total effect is delicate and papery.

that one is not dealing with a compromise design. The crisply Beaux-Arts symmetry of the planning, achieved with very little violence to functional dispositions, arises logically from the conditions under which the architect had to work. The replanning of Leghorn's main piazza was put out to competition in 1947, and the main 'given' elements were Buontalenti's centralized street grid, and the Cathedral, the focus on which the main axes of the town converge.* Thus, Vagnetti in his prize-winning design found himself required, by historical and æsthetic reasons as truly cogent as those affecting the Coventry Cathedral competition, to produce a building symmetrical on the axis of the Cathedral, and offering a facade which is answerable to that across the piazza—a situation in which even the chastened asymmetry of Terragni's solution at Como would not serve.

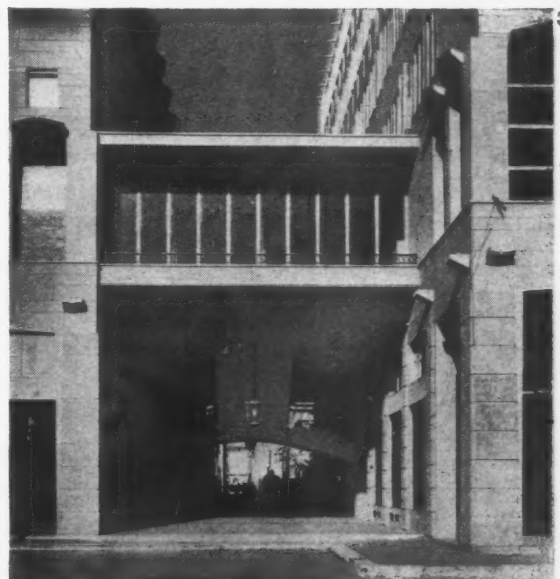
But, besides these site factors calling for what appears to us a mixed style,

* The Cathedral, by Pieroni, was bombed and is to be rebuilt. The west front, which faces the Palazzo Grande, had a three-arched portico on coupled columns, traditionally attributed to Inigo Jones (!). This portico was answered by arcades running round the piazza, and thus established the module which governs Vagnetti's design.

the gothic rhythm of the pent-house gables—but others, such as the symmetrical disposition of the facades, in spite of the differing problems of insolation, and the ruthless driving of the double arcade right around both blocks, ignoring functional requirements, and having its æsthetic effect severely compromised in places where they could not be overridden—objections to these usages would extend far across the contemporary Italian scene, and might even touch some of the classic buildings by which the International Style is defined.

Thus, it would probably be a mistake to regard this as a modern building 'jazzed up', or an Academic one half-heartedly modernized. The stylistic homogeneity of the design as a whole, though not elsewhere as complete as in the main facade, is sufficient to show

The cruciform staircase, which ascends from the longitudinal underpass to the foyer of the cinema, passes from inside the building into the open air and back inside the building and provides what, but for a certain stiffness, would be almost a Baroque jeu d'esprit.



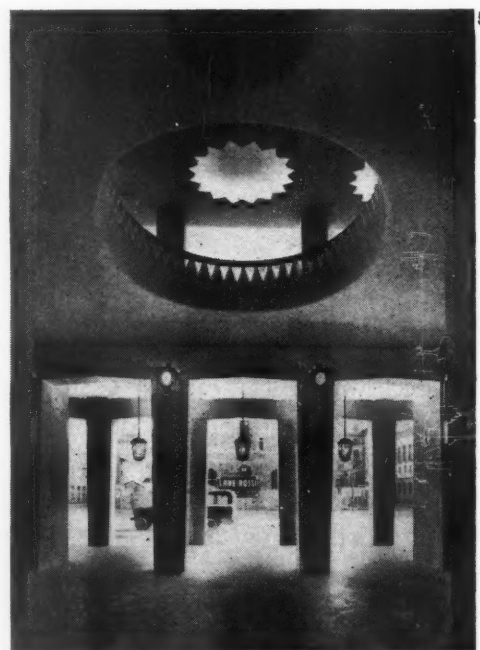


The auditorium ceiling, startling and overwhelming as a set from Dr. Caligari, was originally planned as a self-supporting corrugated slab, and when this structural method had to be abandoned, the form was retained for æsthetic and acoustic reasons. Like the Telekinema on South Bank, this cinema has its projection box in the depth of the balcony front.

and it is permitted to doubt whether the expressive vocabularies of the past are, in fact, dead. For him, the twentieth century is one of continual eclecticism, with all the arts borrowing from one another and from the past. Though his conception of eclecticism is both elevated and rather abstract, it represents the kind of thinking which underlies and justifies the work of an architect like Vagnetti. Forms which were once structure-shaped and function-formed, like the auditorium ceiling, are retained for decorative reasons even though it is no longer a self-supporting folded slab; forms are borrowed from other periods, like the Santa Maria della Spina motif of the cresting; and yet forms like the fenestration, taken over from the normal repertoire of modern architecture, drop naturally into place among these disparate elements. To architects of this persuasion the International Style, far from being the manner of building peremptorily enjoined by the current architectural situation, is simply one style among all the others, an element in a vocabulary, not the whole language.

Eclecticism is a style based on styles, but the styles on which it is based must themselves be pure, and draw on non-stylistic considerations. When, as in the entrance hall of the Palazzo Grande, the eclecticist draws on eclectic styles (in this case 1925 Arts Décoratifs) he is almost certain to fail. The eclectic must work in isolation, like de Klerk, and like de Klerk he must be a wizard of taste, and a complete original; and, unlike de Klerk, he must have no followers. A *Scuola di Vagnetti* is an appalling thought, but Vagnetti himself will remain an architect whose contribution must demand our serious attention.

there is the Italian attitude towards eclecticism in general; an attitude which is little understood outside Italy. At the time that the erection of the Palazzo Grande was being put in hand, the architect-critic Luigi Moretti could express the opinion (in *Spazio* 1) that we are living in one of those periods when no universal and authoritative style can arise, when an abyss continually yawns between symbol and reality,

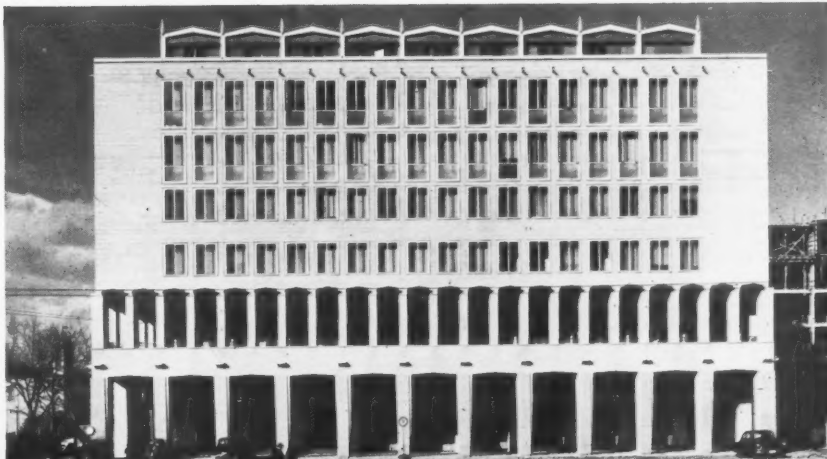
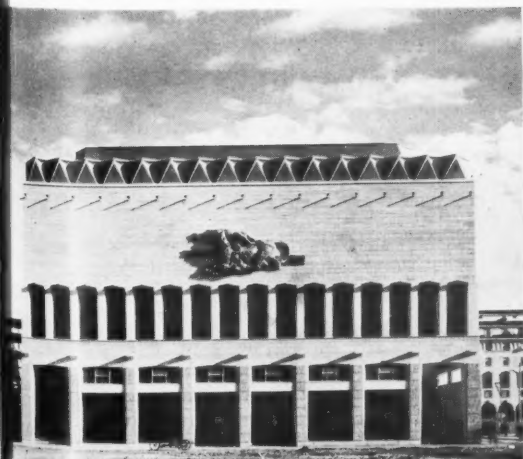


The use of the 'pastry-cutter' motif, a cliché of the Paris Exposition des Arts Décoratifs of 1925, is almost the only stylistic false note in a building which elsewhere proceeds always by some form of structural analogy (or allegory).

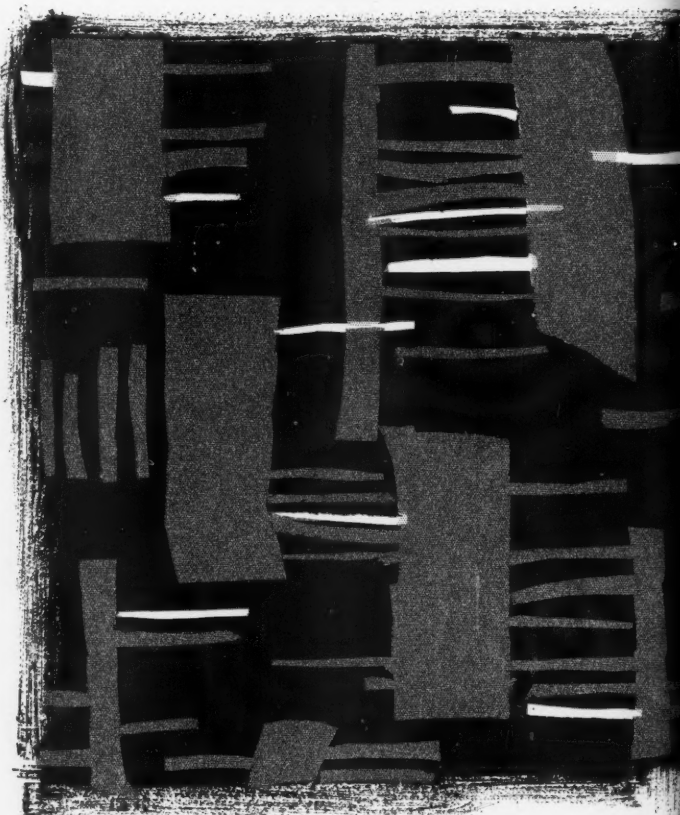
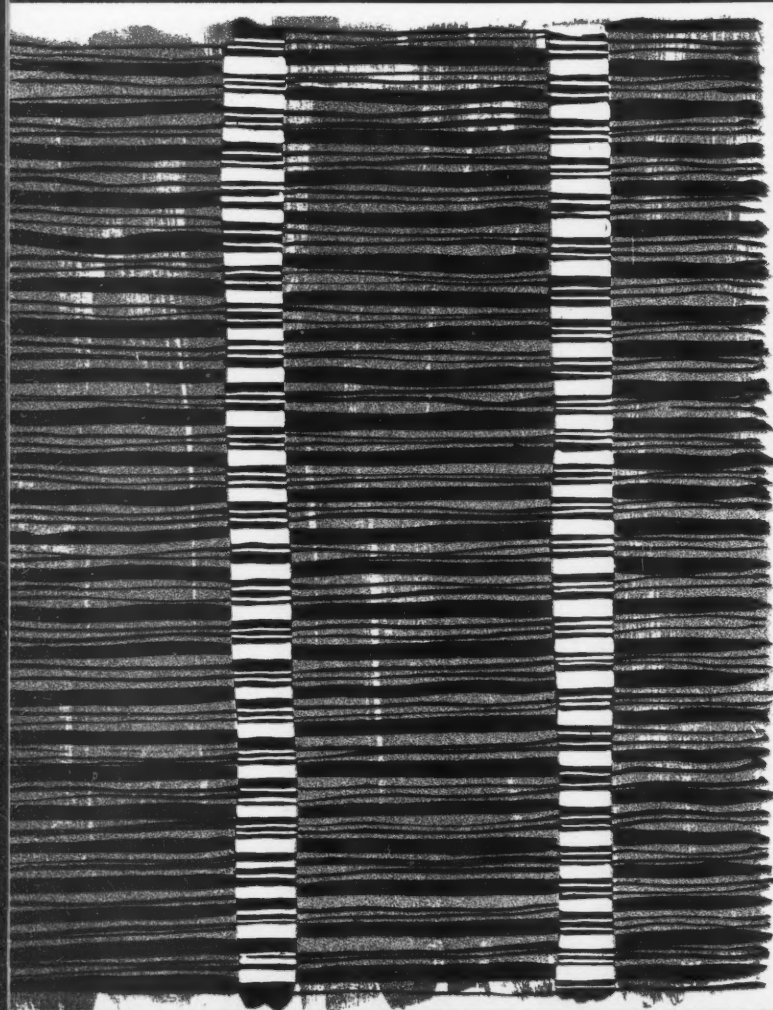
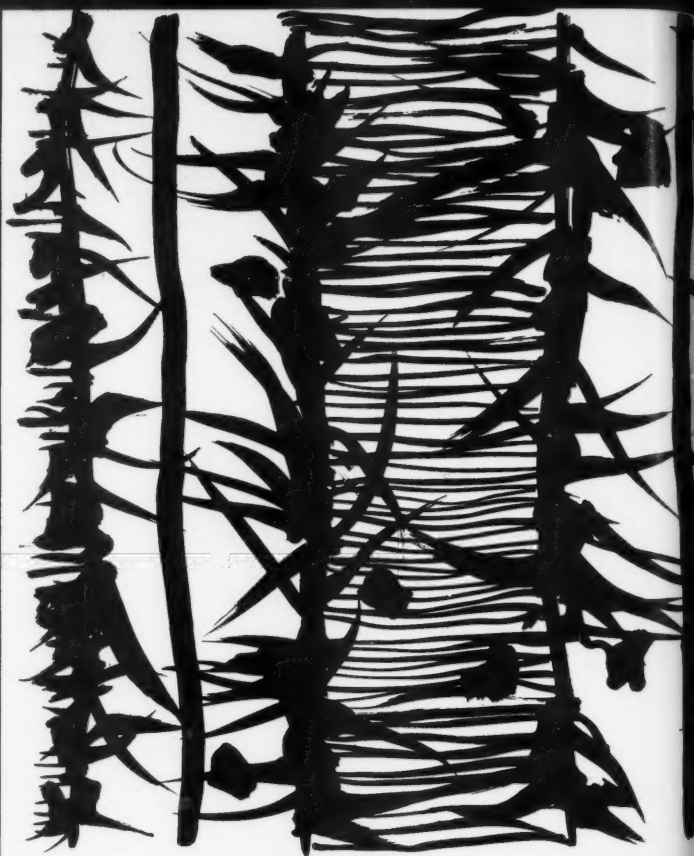
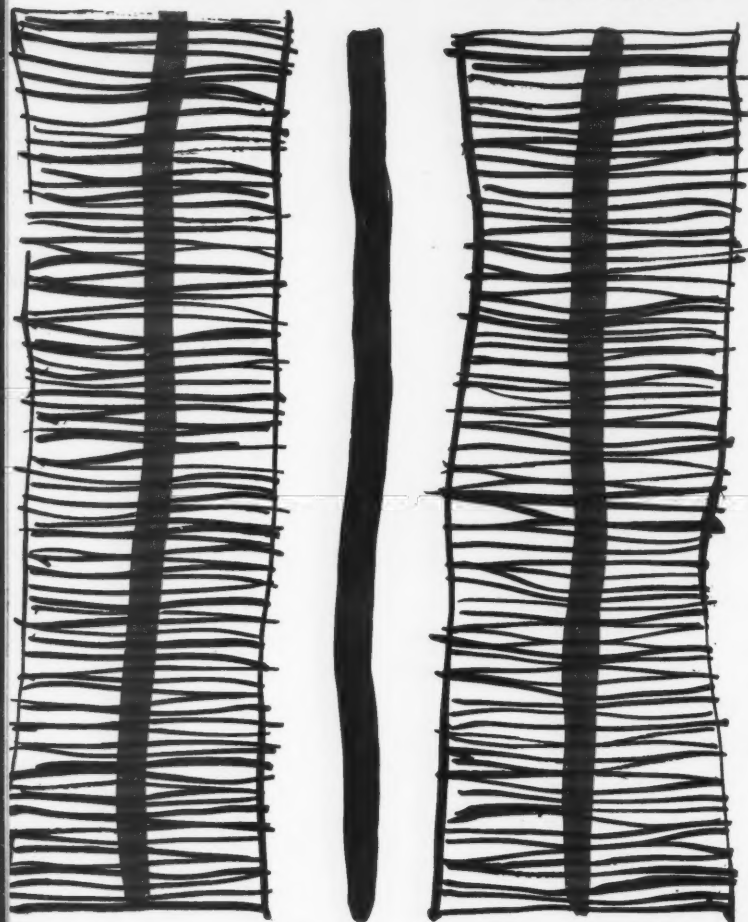
Below, left, the facade of the auditorium facing the Piazza Civica and the Municipio; right, that of the office block, facing the Cathedral. The poise and dignified rhythm of the latter is compromised by the partially blocked arcading and the quicker movement of the saw-tooth cresting of the smaller block, which looks fussy and top heavy by comparison. Considered in isolation, the arrangement of the windows in the office block, with taller units on the floors furthest from the noise, dust and glare of the street, is in line with the most advanced Italian practice. Right, a detail of this facade, showing the mixture of apparently-structural units—the feigned portal-frames—and non-structural units—the rusticated pilaster-strips—which reveal the framed structure. The canted ‘drip-stones’ echo the forms of the attic; the window-frames are flush with the cladding, reducing the windows to a surface pattern.



Italian Eclectic: Palazzo Grande, Leghorn



wallpapers



Four designs by Audrey Levy, a student at the Royal College of Art, are reproduced above not so much to comment on the individual merits of each design—they are anyway still very much in the esquisse stage—as to represent a trend which is beginning to emerge in wallpaper design, for bold large scale patterns in place of the present emphasis on the small and the dainty. The colour used is not the same as in the artist's sketches but the original tones have been retained.

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WALLPAPERS

After more than a quarter of a century wallpaper, banished during the purge towards a new architecture, has been welcomed back like the prodigal son, becoming once more an accepted item in the vocabulary of the modern architect and interior designer.

This banishment was an understandable gambit by the avant-garde architects in their moves to keep their new and exciting forms free from the potentially reactionary toils of tradition. To achieve this end they religiously—in its most literal sense—shunned any means of decoration which might dilute the force of their arguments or the self-sufficiency of their structures, quite apart from being a departure from the strict discipline of the movement. Especially did they shun decorative elements which, like wallpaper, were merely applied and, even worse, had associations with prettiness and sentimentality.

The manufacturers, however, cannot escape their share of responsibility for this disappearance of wallpaper from the modern house. In *THE ARCHITECTURAL REVIEW* for February, 1932, we find F. R. S. Yorke writing: 'Wallpaper, that old exponent of disgusting designs . . . has become a standing joke merely because the manufacturers lack the initiative to produce patterns which, because they stray a little from the flowery groove, might become a slight commercial risk.' He continues: 'Wallpaper is, in theory, quite ideal as a wall covering and quite cheap, but because of its standard of hideousness is little used in decent work.' He also makes a comment very much in line with the then prevalent suspicious attitude towards

decoration by saying: 'Intelligent use has been made of plain papers.' It is also interesting to note that one of the only two examples shown with Mr. Yorke's article was designed by Edward Bawden who, in one of his many parts, is still in the van of wallpaper designers.

Thus did wallpaper, as far as modern interiors were concerned, drift into the doldrums while a brisk trade wind still operated for the main selling lines; those dreary designs claiming to be a response to public demand; the manufacturers—as so frequently happens—conveniently confusing public demand with a passive, unselective acceptance.

During the architecturally unproductive period of the last war there began a movement away from the rigid, puritanical, new-broom dogmas and among those materials which were accepted for re-election was wallpaper. Three factors can be said to have been responsible for its return to the modern interior. First, a justifiable desire to enrich the clinical cubes so far achieved and, until then, held to be an end in themselves; secondly, a reaction away from the danger and austerity of the war years and, thirdly, the re-appearance of Regency wallpapers in the hands of fashionable interior decorators. Admitted that the aims of these decorators were different from those of the modern architect in that they were often concerned with cultivating the amusing and unusual, but their rediscovery of wallpapers as a positive element of decoration rather than a neutral background became an important contribution when, under their auspices, Regency papers—hitherto lumped under the

forbidden heading 'Victorian'—were reintroduced. In this field one firm already possessed original blocks, some designed by the Crace family (who collaborated with Nash on the Brighton Pavilion), which have been passed down through Messrs. Cowtan, the Victorian decorators who were subsequently absorbed by Trollope of Knightsbridge and their subsidiary The Old English Wallpaper Manufacturing Company. Mr. Cole, a director of this latter company, acquired control of it and the firm under his name continues to supply papers for the current renaissance of Regency, Victorian and Edwardian designs which are printed by the same methods and from the same blocks as the originals. Credit must also be given to Cole's for their pioneering use of such artists as Sutherland, Bawden and Aldridge before the last war. Most of these designs have been carried forward into their present range and, even now, form a large proportion of the few modern wallpapers which make a positive departure from cautiously coloured small scale patterns or textures.

In modern architecture this renewal of interest in wallpaper as a decorative material brought with it an interesting variation in its use. Rather than being an overall pattern automatically applied to every wall in a room, it became an articulator of, for example, a recess or an accentuator of one wall or panel. This trend towards the juxtaposition of more than one material or colour within a room has been specifically catered for by one manufacturer who provides companion papers to some of his main themes which, although keyed in character and colour to the parent papers, are less positive as designs and also less expensive.

But if this sudden reappearance of wallpaper into the modern indoor scene gave rise to great expectations of a rapidly growing range of designs tuned to the developments of contemporary taste, then the results of the past six or seven years have been disappointing. A few firms made sorties in this direction but, apart from certain immediately pre-war designs which were carried forward into post-war production, the majority of new papers clung to the acceptable and safe variations on the asterisk, the polka-dot and the stripe, along with a timidity of scale and an almost genteel use of colour. This attitude was amply illustrated in the exhibition 'Wallpapers Past, Present and Future' at the Suffolk Galleries in May, 1945.* Some of the new designs at this exhibition suggested a movement towards more vigorous patterns and greater courage with colour, those by Stephen Russ and Joy Jarvis being of particular interest. But little was afterwards seen of most of these projects.

In connection with the 1951 Festival, some further sorties were made into the field of modern wallpaper design, one firm, John Line & Company, commissioning a special range of designs from modern graphic artists. This was an excellent and courageous enterprise, but the designs were expensive and their collective name 'Limited Editions' suggested a lack of confidence in their permanent usefulness and a sense that good design was connected with rarity and snob value. It is perhaps unfair to isolate these particular papers on the charge of aiming at exclusiveness,

for they are among the most successful available designs in an honestly modern idiom, but they do underline an apparent belief on the part of manufacturers that good design and hand printing—be it hand-blocking, hand-flocking or silk-screening—are synonymous. It is true that the hand-made processes make it economically possible for limited quantities of a design to be produced to clients' own particular colours, but good design can only establish itself by catering for a more general market. It is a contradiction for manufacturers to aim at exclusiveness in certain designs and then cry that there is no demand for them when they are hidden away in 'special' pattern books which the public hardly ever sees.

The often discussed 'shop-window' represented by the 1951 Festival exhibitions was so successful in stimulating public interest in many spheres of modern design that it is surprising to find one manufacturer claiming that they have not had the same effect in the case of wallpapers, his reason being that they were so freely used as mural decoration in these and other exhibitions as to produce a reaction among the public who declared they had no wish to live in an exhibition stand. This attitude of 'it may be all right for the Festival, but . . .' is in distinct contrast with a growing public enthusiasm for modern design in fabrics—a close parallel—which has encouraged at least one manufacturer to concentrate an overwhelming majority of his considerable resources on the production of modern designs. It may be that the slightly less permanent nature and wider scope of fabrics has made this step easier, but much of the credit must go to the manufacturer concerned who came down wholeheartedly on the side of frankly modern design rather than limiting himself to occasional and tentative sorties into this field, which generally have produced modern formalizations of traditional motifs or cautious tastefulness.

The Wallpaper Manufacturing Company, a combine of most of the largest producers, was formed in 1899 with the avowed intention of improving a standard which, with the introduction of machine printing, had sunk to a low level in allowing quantity to take absolute precedence over quality. Certain of their members—notably Sandersons—have made interesting experiments with colour, machine printing of traditional and pseudo-traditional designs and with the photo-printing of marbles, timber veneers, grass-cloths and other textures, along with machine flocking, a form of wall covering hitherto jealously kept within the 'hand-made' class. But although this combine has done much to improve the quality and variety of mass-produced wallpapers there again appears a reluctance to give modern design a free hand, an attitude all the more regrettable in large concerns who, with their increased resources, inherit a responsibility for leadership, for it is only by the large scale presentation of more enterprising designs that public taste can be guided. It is time for the manufacturers to pass a vote of confidence on to the designers who can then forsake the safety of their stripes, classical medallions and timid small scale textures and work within wider terms of reference more closely tuned to modern trends of design.

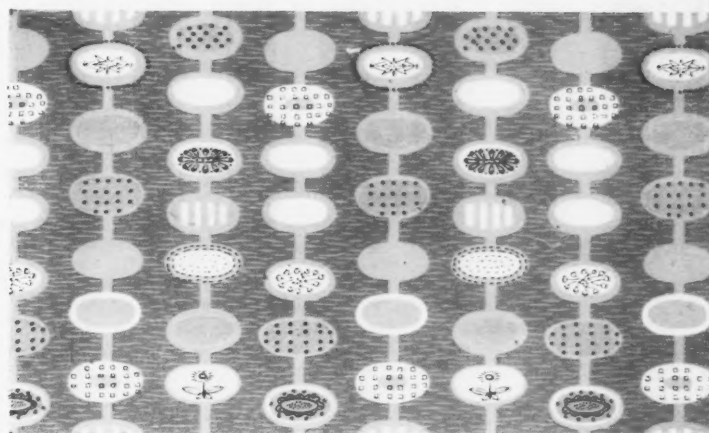
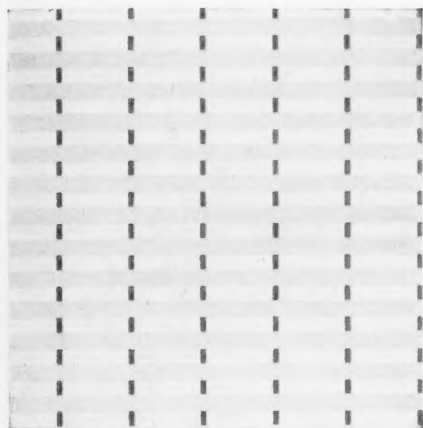
* See AR, July, 1945.

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The three designs on the right below from John Line's 1951 Festival range LIMITED EDITIONS are each matched with less positive and less expensive papers from their general range shown on the left to cater for the current trend towards the juxtaposition of more than one wallpaper in one room. The standard width of a wallpaper piece is twenty-one inches, the length being eleven and a half yards. The prices given for all the following examples are subject to an additional one-sixth purchase tax.



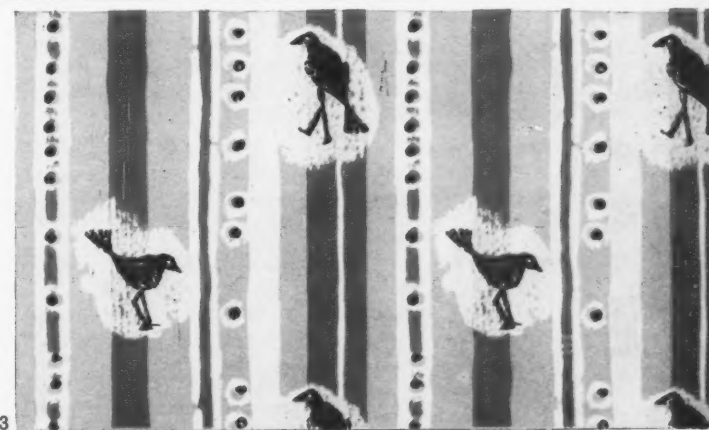
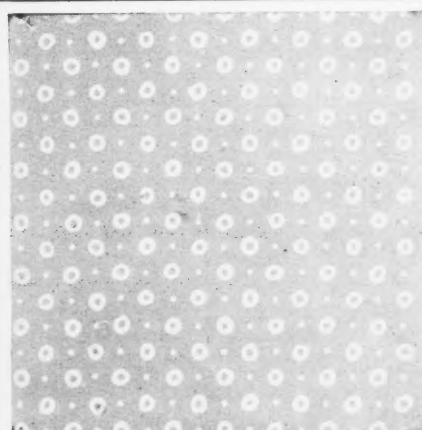
1

Provence by Lucienne Day. As in the other two designs below, it was the artist's definite intention that this wallpaper should be limited to one wall or panel in the room and, used in this way, it has been possible to substitute for the more restrained colouring shown here a more vigorous colour treatment of a rich green ground with darker infillings to the ellipses. (45s.)



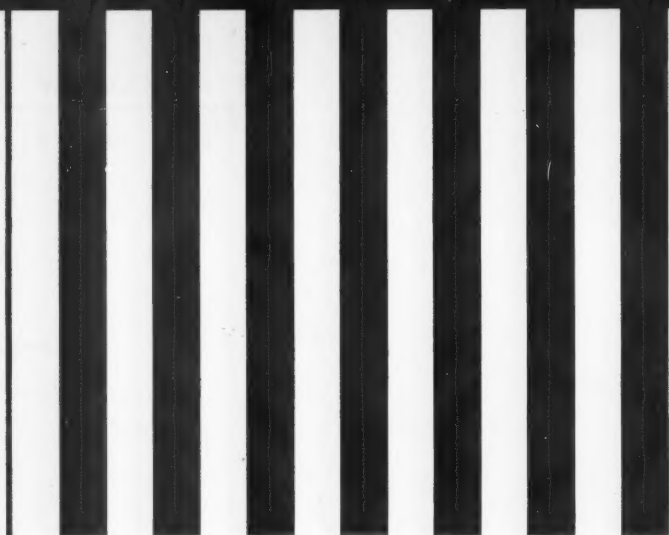
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In Tuscany, John Minton combined a sensitive and elegant adaptation of traditional motifs with the use of sharp, piquant colour. (25s.)

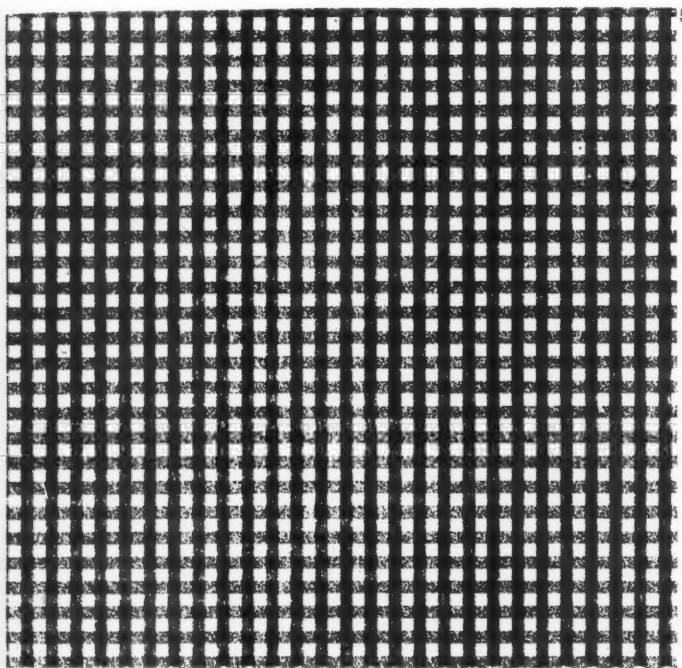


3

Early Bird by Sylvia Priestley. On the wavering stripes and dots reminiscent of a hand-printed fabric the 'primitive' birds act as informal medallions. (35s.)



The now familiar vertical stripes of the Regency renaissance have here forsaken the more refined colours usually associated with them, gaining added vigour from the extremes of black and white but with an attendant danger of dazzle. (Sandersons, 17s.)

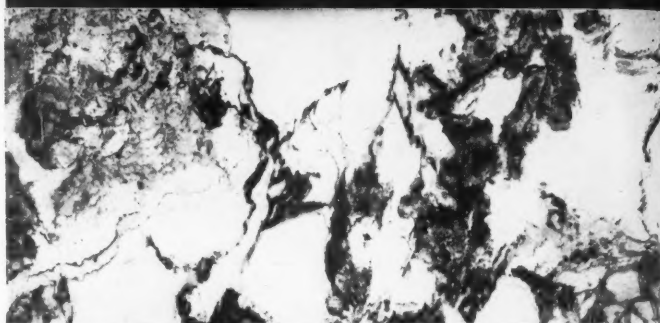


Crossley, a check pattern printed in varying tones of grey. The example shown, being the darkest variation, accentuates the crisp qualities of the texture. (Lines, 19s.)

6

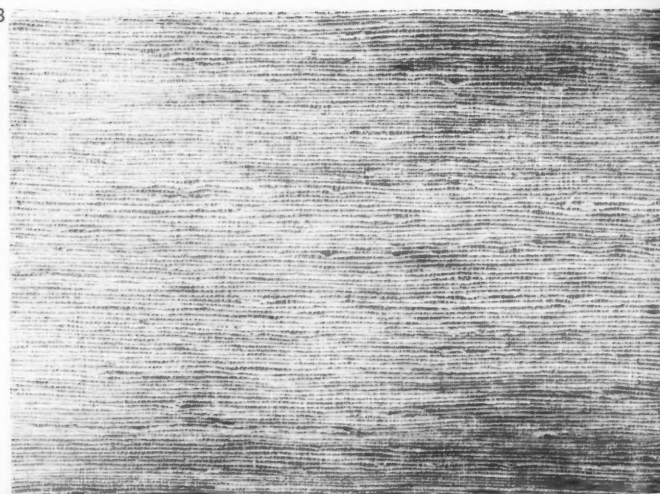


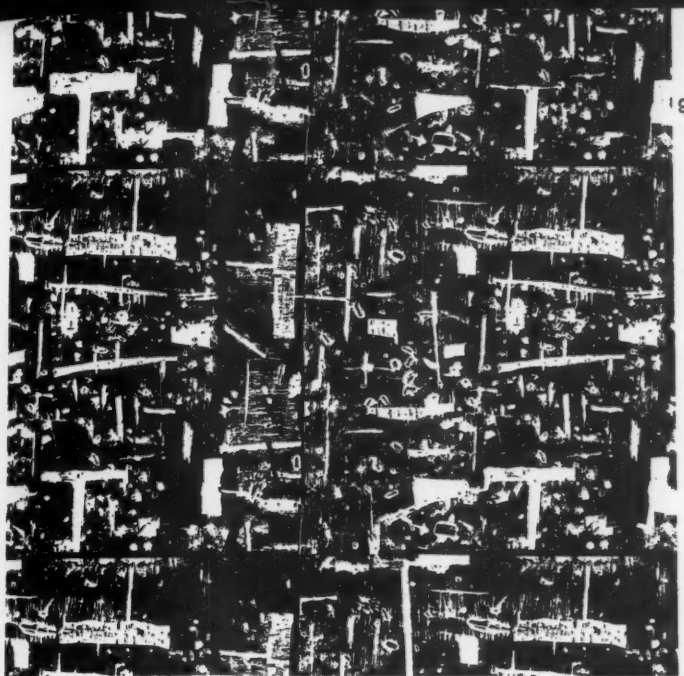
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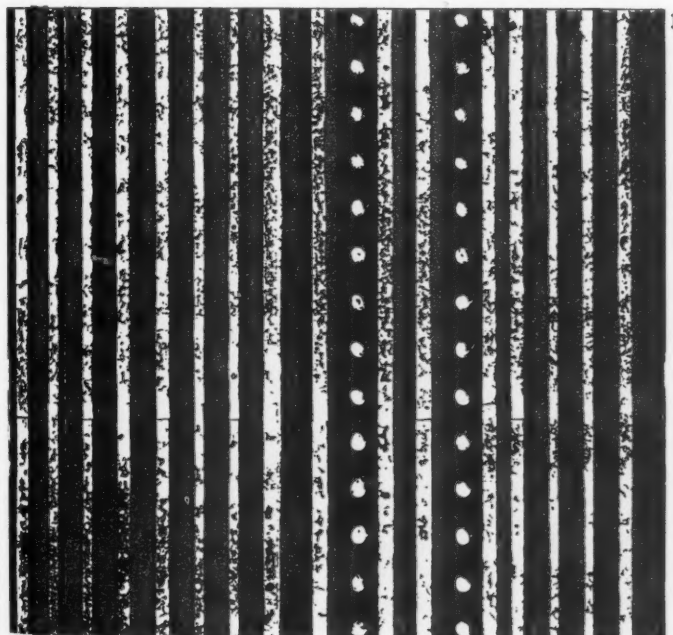
6, a black marble with green, blue and yellow veins (14s.); 7, deep red, grey and ochre veining on a white ground (13s.). These two papers are the richer representatives of Sanderson's range of photo-printed reproductions of marbles. Faithful facsimiles as they are, the closeness of the repeats breaks down the pattern to a scale which bears little relation to the more generous gestures of the veining in the original marble. With the war the supply of Japanese grasscloth which was becoming increasingly popular with modern architects was cut off and has so far not been reintroduced. This very accurate embossed reproduction, 8, effectively and economically fills the gap. (Sandersons, 7s.)

8



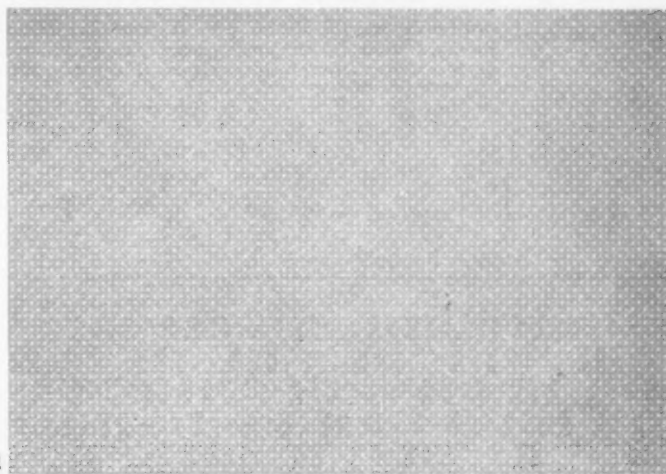


A texture in black and white by Paolozzi which departs completely from traditional motifs and patterns. Even if this almost flamboyant disregard for the conventions would at present limit its appeal it is certainly a signpost towards a less inhibited approach to the design of wallpapers. (Privately printed.)

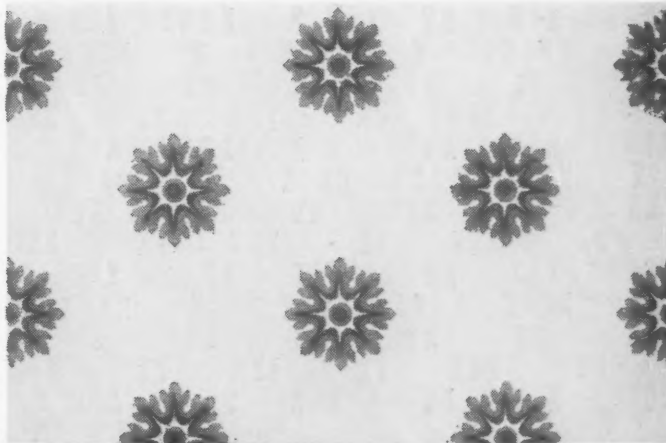


Flute by Edward Bawden. A rich ripple of freehand stripes relieved and enlivened by the alternation of large dots at intervals. (Coles, 30s. 6d.)

11, a small scale texture of dots and stars, a conventional and generally acceptable design (16s. 6d.). 12, a larger pattern of rosette medallions (30s. 6d.). 13, combination of the two previous designs producing a pattern on a textured ground (35s.). These three papers from Coles, like most hand-made papers, can be produced in any quantity (over five pieces) to the customer's own choice of colours.



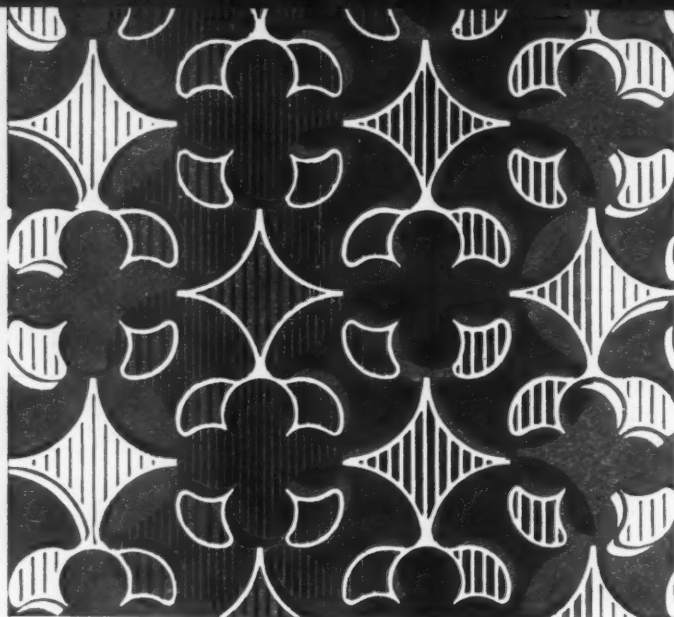
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12

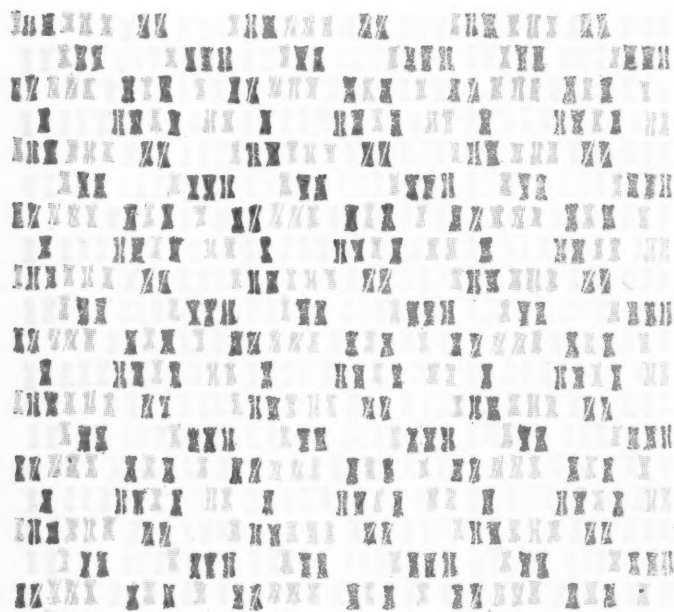


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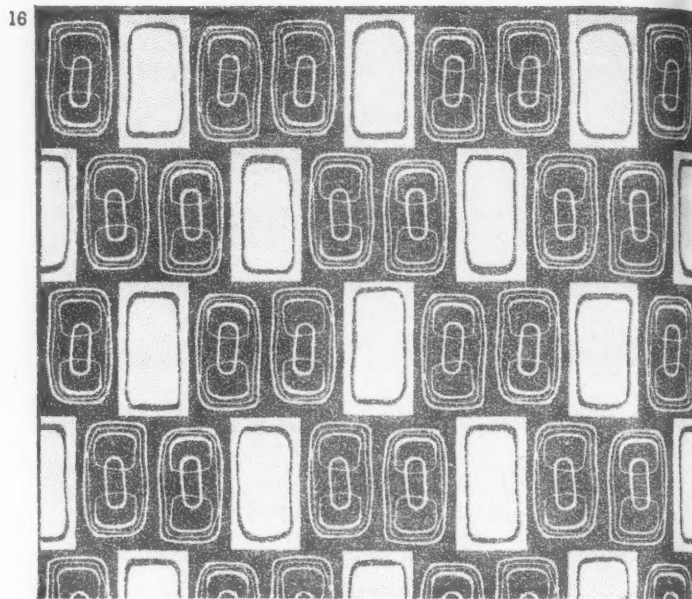
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Quatre Foil in Red by Edward Baedon. An extremely rich and powerful design with a three-dimensional quality. In the mass the changing tones of the background produce large, serrated-edged stripes. (Coles, 30s. 6d.)



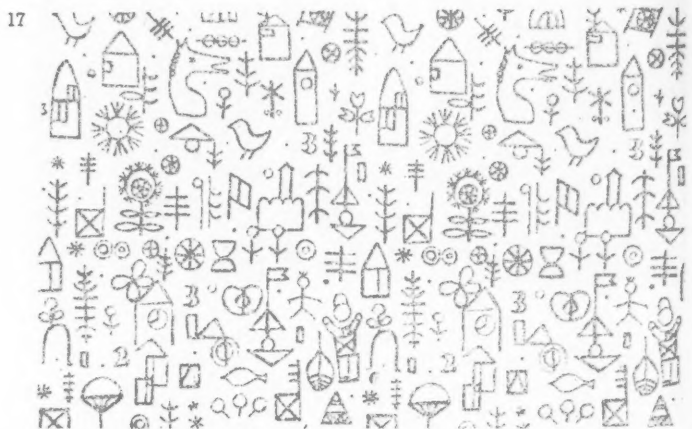
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Diabolo by Lucienne Day, printed in three colours on a white ground. A texture-cum-pattern which, although rather small in scale, achieves both brilliance and gaiety. (Coles, 36s.)



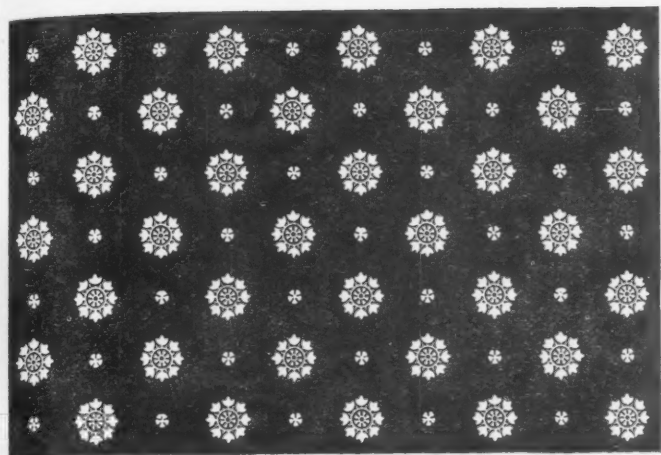
16

Alvar, designed by Barbara Hirsch, employs the theme of alternating solid and void symbols on a textured ground. (Lines, 30s.)



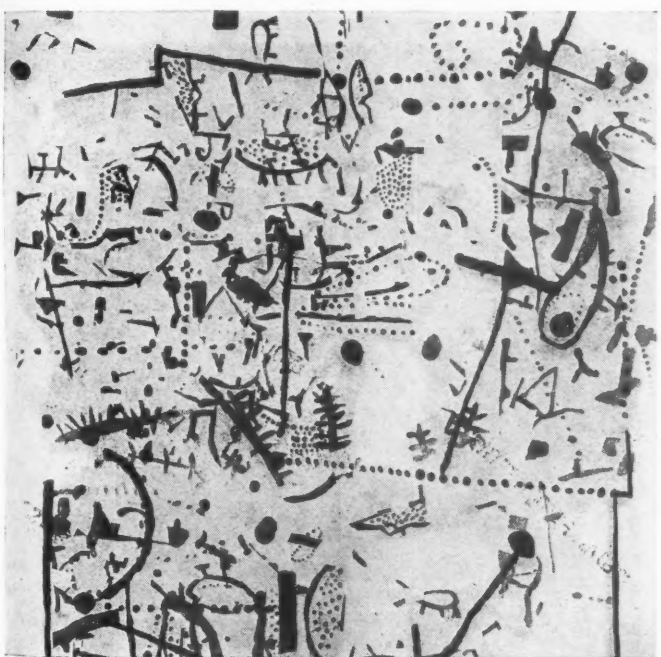
17

Kiddiestown is, as its name implies, intended for the nursery, is washable and designed so that children may indulge their desire to 'fill-in' with paints or coloured pencils. However, the liveliness of its design suggests that this paper need not be restricted only to children's rooms. (Lines, 21s.)



18

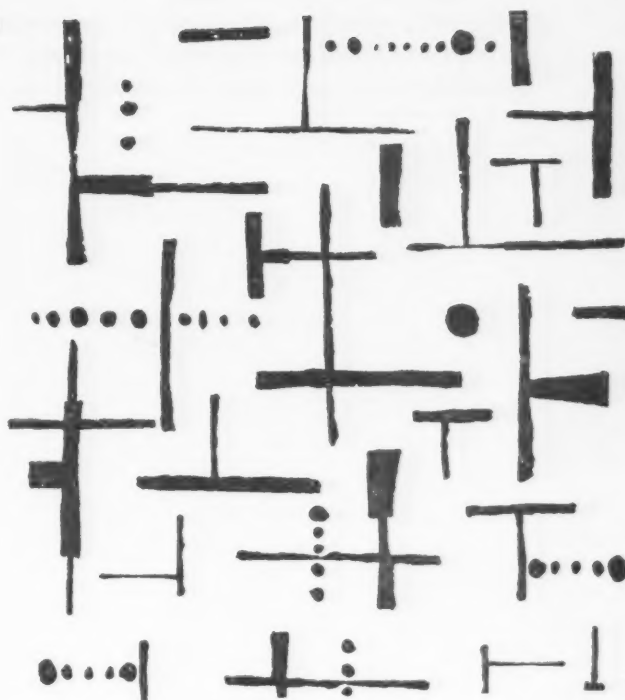
A paper originally designed for the Brighton Pavilion and still produced from the same blocks. The white rosettes are not omitted from the colour block—as in this reproduction—but are overprinted in white. (Coles, 37s. 6d.)



19

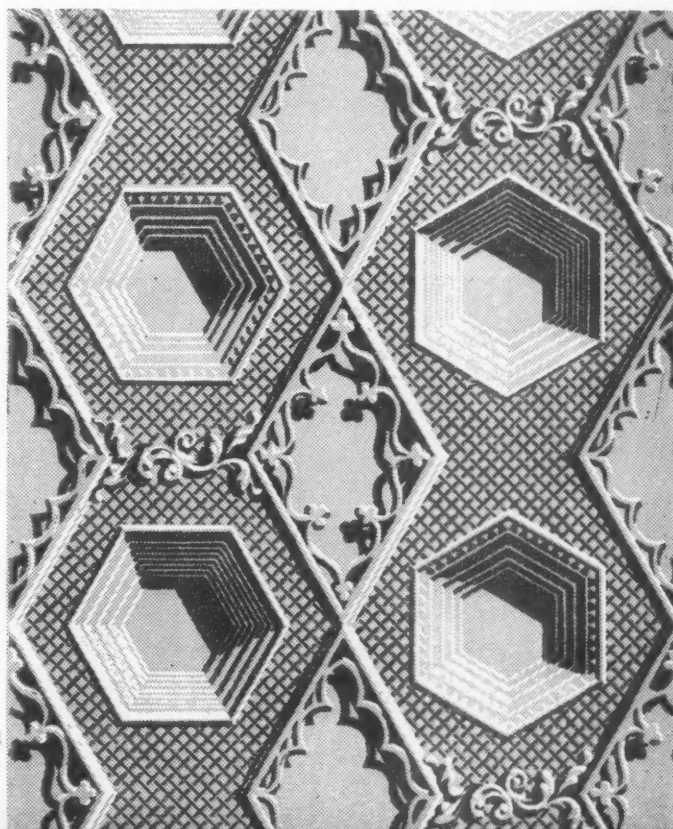
Another privately printed design by Paolozzi reminiscent of this designer's work in textiles. The strong bias to one side of the main mass of the pattern would, as in 18 produce large, loosely defined stripes of light and dark.

20



This pattern by Terence Conran is composed of shapes reminiscent of the block plans of many modern buildings. (Privately printed.)

Hexagon by John Aldridge. One of the more successful designs which achieves a richness and generosity of scale by the subtle employment of traditional motifs. (Coles, 38s.)



21

To replace the costly early seventeenth century rich brocades and damasks, Le Francois, a simple artisan 'papierier' of Paris, conceived the idea in 1620 of making flock papers which would imitate the textural qualities of the more costly materials. This process, which was almost the same as is employed at the present time, consists in printing the design with a mordant or gold size medium and dusting with chopped wool (tente) or powdered flock, which adheres to the tacky design: the superfluous wool being afterwards shaken or beaten off, leaving the design in low relief and giving an imitation of brocaded velvet. Jerome Lanyer, an English manufacturer, obtained in 1634 the exclusive right to

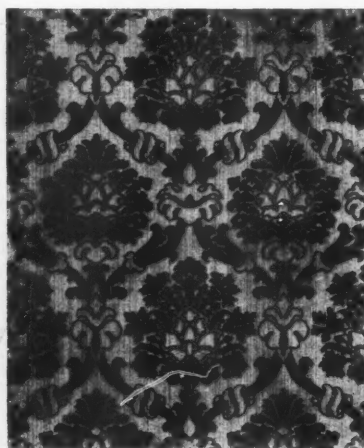
make flock hangings in England upon 'linnen, cloath, silke, cotton, leather and other substances.' Some fifty years later the process was being used in England on a paper ground. Yet it was left to this country to improve and develop flocks, and importation of English flock papers into France caused great excitement: so much so that Madame de Genlis complained that 'the ladies even relegate to storage their magnificent Gobelin tapestries to put English blue paper in their place.' These 'papiers tontisses' today are printed in silk, lustre rayon and wool by skilled craftsmen with all the care and interest of the earlier printers, and by identical methods.



22



23
24



22, A miniature (full-size 21" wide) of Line's Bathurst flock designed by William Odell, an elegant but slightly cautious adaptation of Adam motifs (120s.). 23, A double flocked design from Coles in the damask idiom of the majority of such papers, hand-printed and achieving great richness of texture compared with 24, a machine printed single flock from Sandersons. But there is also a considerable difference in their prices which are 187s. 6d. and 33s. respectively.

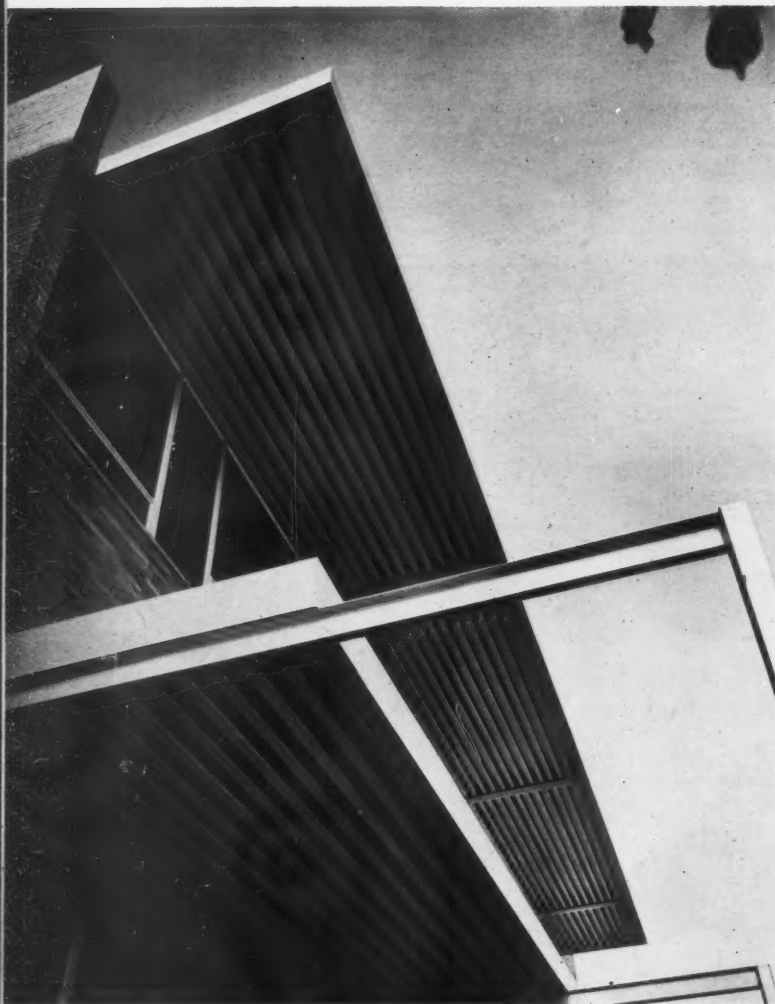
1, the main entrance and east façade. Behind the tall plant on the left can be seen the gates to the parking area which lies at the western end of the site.



OFFICES AT LOS ANGELES

RICHARD J. NEUTRA: ARCHITECT

As the clients' need was for a building which would allow for considerable expansion of the company's activities almost twice as much floorspace was provided as the present office operations required, a gross total of 16,000 square feet including lift shafts and front and rear entrances. The ground floor is wholly occupied by the company and comprises general office area, executive office and a conference room situated along one side of the building. The reception room is separated from the general office by a free-standing wall, 12 feet high and 15 feet wide. At right angles to this is an opaque



2

3



2, detail of the south façade. The exposed steel structural members support a canopy of steel decking which partly overhangs the driveway to the parking area. 3, the façade on to the street. The cantilevered framing unit containing the aluminium brise-soleil is plastered and finished white. The end wall is of concrete blocks. 4, the south end of the main façade looking towards the main entrance.

louvered glass screen which is removable and divides the main entrance into two and thus forms a private entrance to the stairway and lift for second-floor tenants' use. The ground floor of the main façade is fully glazed and tropical ferns, planted freely beyond the plate glass, are continued into the lobby and reception areas. Similarly the exterior trim of red Swedish granite used at the main entrance is repeated in the reception room and on the lift shafts.

To shade the offices from the hot Southern Californian sunshine a movable aluminium brise soleil is fitted on the south façade and is illuminated from below by fluorescent tubes. These were conceived as an illuminating feature, to be seen especially from the main



4



5, detail of the main façade, showing the luxuriant planting of the outdoor window box, relieved by rocks and driftwood.

OFFICES AT LOS ANGELES

OFFICES AT LOS ANGELES



6

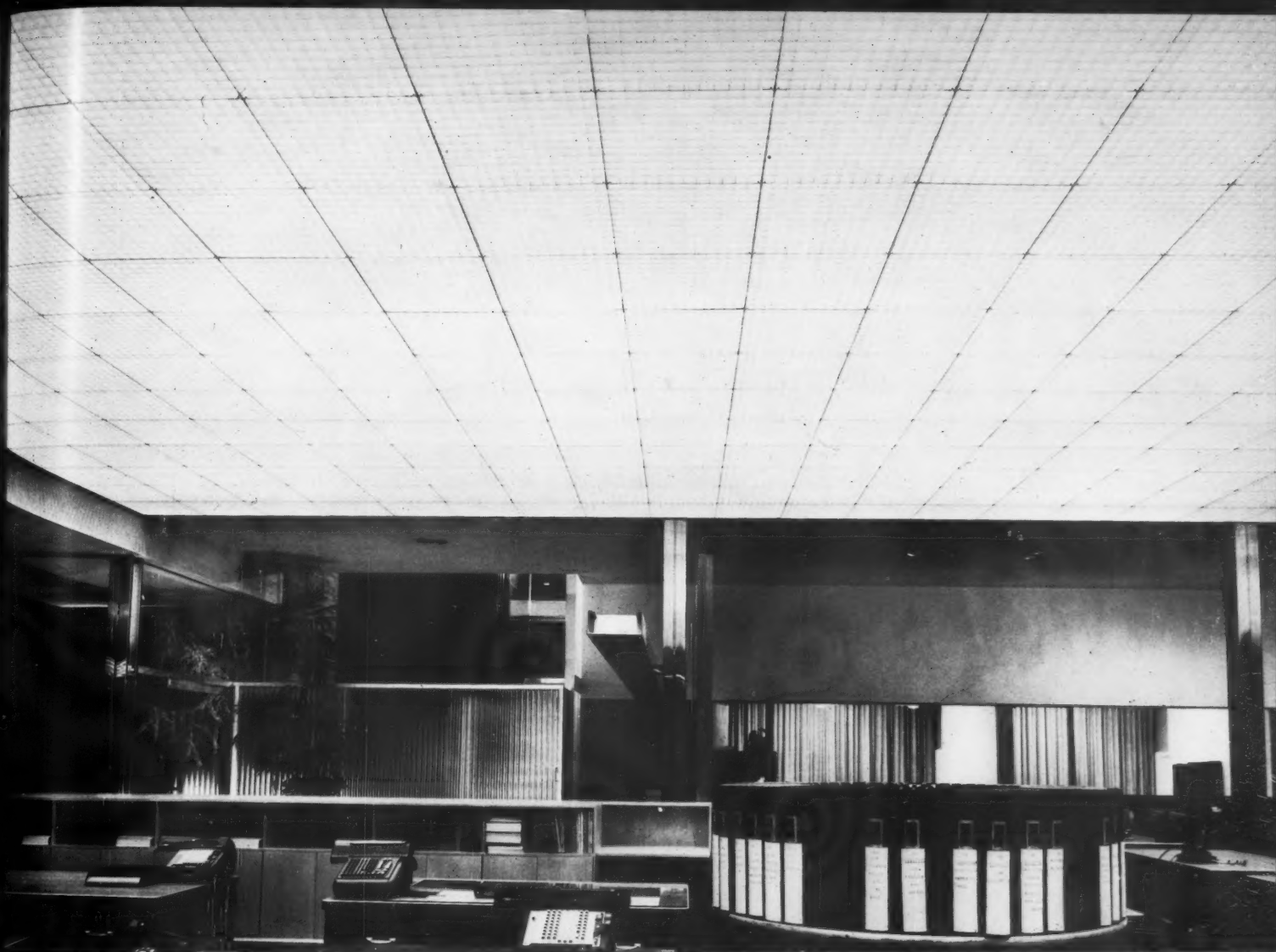
6, the main façade at night with the brise-soleil illuminated by fluorescent tubes. 7, the ground floor looking north. The free-standing walnut partition divides the lobby on the right from the general office on the left.

7

thoroughfare of the city about 130 yards to the south. Behind these illuminated louvers are panels of blue porcelain enamelling. The west or rear wall of the building is of glass framed in aluminium.

A park for 40 cars with private entry from the main street is provided at the rear of the building. Here, in movable boxes, trees are used as decorative relief.





8, the ground floor looking through the general office towards the board room and individual offices. The ceiling of the general office consists of egg-box louvers with series of fluorescent tubes behind them which run the full length of the ceiling. 9, the main lobby seen from behind the counter. The glazed panel is movable and is used at present to divide the main entrance into two, giving the first floor tenants a private entrance.

8

Large expanses of the side and rear main bearing walls both on the interior and exterior are left exposed, with the concrete blocks, used in varying modules, laid up with wide mortar joints deeply raked. Relief panels for the walls are plaster finished and painted in warm colours. The waist-high enclosure of the general office is finished with walnut and birch panelling and this is carried on to the private office partitions. The entire ceiling of the ground floor general office is an egg-crate grille behind which are set an unbroken series of fluorescent tubes 3 feet above the grille, providing diffused lighting with a complete absence of shadow. All desks are equipped with individual floor outlets for telephone and electrical connections. Ventilating ducts are set in the plastered acoustic ceiling behind the light grille, and the ducts also serve for heating from a central gas space heater installed in the roof.

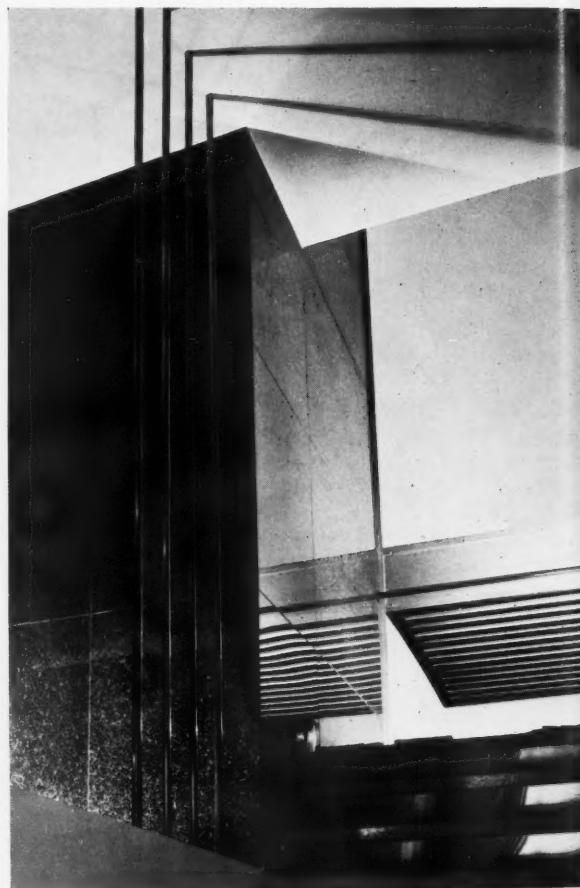


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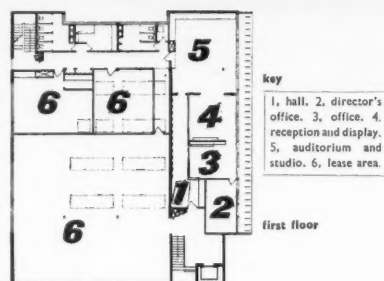
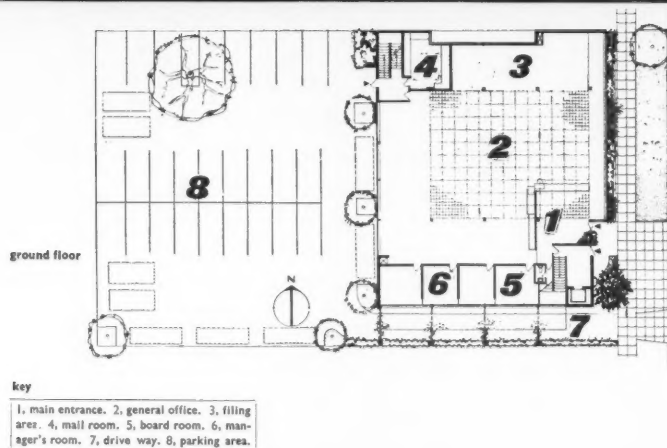


10

10, the main lobby seen through the frameless plate glass entrance doors with the movable glass partition on the left. 11, detail of the staircase to the first floor. Walls are faced with polished marble and plate glass. Risers are of stainless steel, treads of terrazzo.



11



OFFICES AT LOS ANGELES

The entire east side of the first floor of the building was available for lease and the architect was asked by the lessees, a firm of crayon manufacturers, to design the interior for them in the form of an art centre where expert instruction could be provided, for amateurs as well as professionals, in various reproduction techniques. In addition facilities were needed for lectures, discussion groups, consultation sessions, demonstrations, and so on. Frequently changing exhibitions had to be provided for.

The layout of the studio needed to suggest spaciousness while providing areas of privacy. A large space is devoted to permanent displays while movable curtains of a heavily textured Peruvian linen in lemon yellow, midnight blue and pomegranate red are used to create temporary changes to accommodate specific needs.



OFFICES AT LOS ANGELES

12
13




12, looking from the main studio in the offices of a firm of crayon manufacturers which occupy the eastern part of the first floor. On the left is the first floor reception and display area, separated by linen curtains from the entrance hall, right. The curtains can be drawn clear to allow both rooms to be used as one large lecture room. Beyond the glass partition, at the end of the hall, is the entrance lobby. This is seen in detail in 14. The head of the stairs is behind the tall plant on the right. 13, the entrance hall looking past staggered display screens towards the studio.



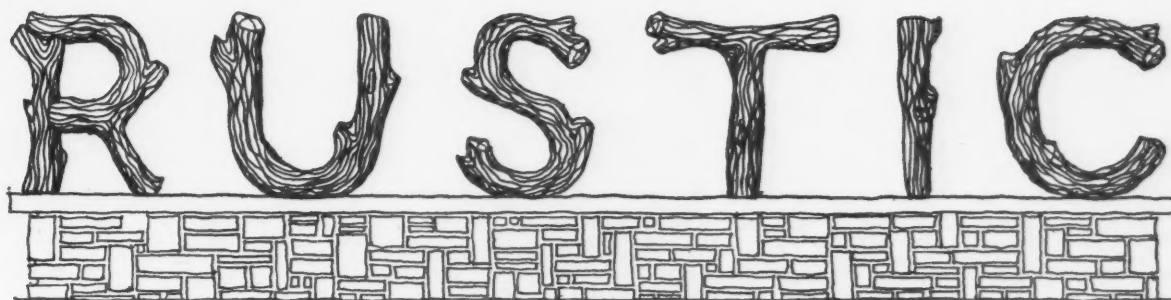
14



 The commercialized cult of the reproduction rustic garden has extended its spheres of influence far beyond the private gardens which were once its mainstay and is rapidly spreading its mass-produced veneers throughout the townscape with results that are incongruous, unsuitable, and inurbane. 1, one of the sources of municipal rustic; a package of sickly-sweet ingredients inside the muslin bag of the Ideal Home Exhibition at Olympia. 2, rustic in the process of application, not within the permissible privacy of a back garden but out in a public place—the Strand—in the centre of London. 3, the finished product: a bus stop in Gloucester. This is but one of many examples of a trend towards the fancy dressing of every available space in our towns.

Donald Campbell

MUNICIPAL



Most towns have hitherto managed to retain a character of their own—a *genius loci*—which is clearly distinguishable however subtle the nuances of the differences that separate them; but this is threatened by one characteristic which they increasingly have in common—and usually on common ground¹—a fondness for rustic detail in public places where the anonymous amenities committees are indulging in a fast, furious and misguided game of follow-my-leader to the rules laid down by the rockery-nook industry.

The confines of the Ideal Home Exhibition at Olympia, the annual Flower Show at Chelsea, and the fairy-tale gardens which these two nourish, are apparently no longer large enough to contain the Disneyesque offspring of the ornamental 'garden artist' who finds willing patrons among those who, with the best intentions, wish to relieve the harshness of their towns but are unable to distinguish between relief and escape.

The stock-in-trade of the ornamental garden stylist is part of the stock-in-trade of escapism in the present century. He plays fast and loose with the average Englishman's sentimental leanings towards Godwottery, drawing his clichés from the Cotswolds where, it is widely believed, lie the typical English villages and the homeland of the picturesque. The formula is childishly simple, and rigidly standard: stone walling, preferably diminutive, of a type and texture associated with the stock garden scenery at a repertory theatre,

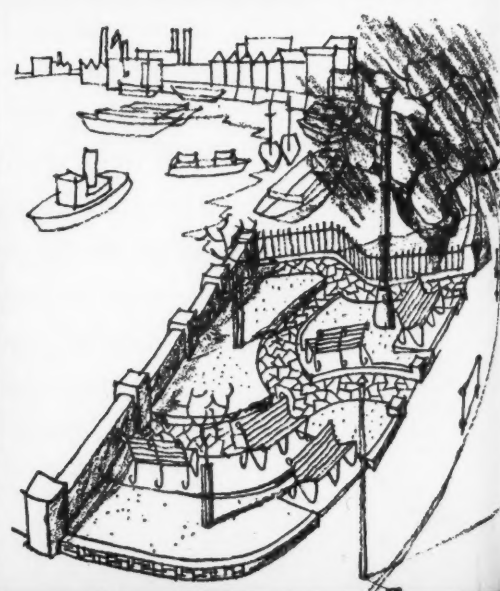
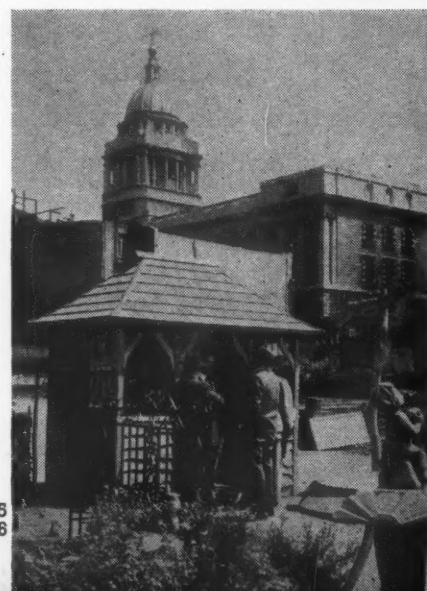
¹ 'Common Ground,' by Gordon Cullen, AR, March, 1952.

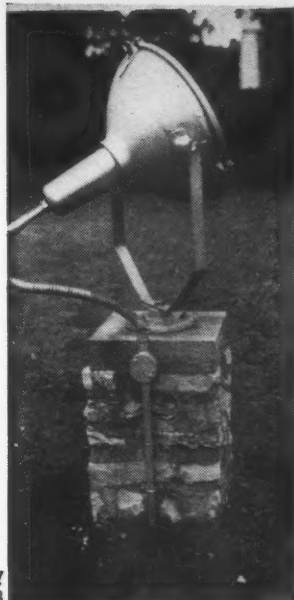
so smooth and synthetic that it is surprising to find, when these walls enclose a patch of grass, that it is real, if a little tired; crazy paving which, although as irregular as possible in pattern, has a screed-like smoothness across its surface; seats which range from an uncomfortable tangle of unwrot boughs to a simpering frill of wrot-iron bows; flower-beds containing a regularly spaced monotony of geraniums; the wainiest of wainey-edged boarding and, for the better class job, a further dash of wrot-iron—or even orientalism—to elevate ‘Rustic’ to ‘Rustique’. All grass is of the ‘Keep Off’ variety and the more dainty rustic gardens are in the positively ‘Keep Out’ category, with locked gates that really do keep you out.

The belief that the Cotswold idiom is completely representative of the English village is as an undeniable truth compared with the apparent belief that such a localized and rural idiom is appropriate for an urban open space in, for example, Piccadilly; but there, nevertheless, beneath the sky signs of a scaled-down Broadway (New York) lies the slick, smooth skim of Broadway (Worcs).

incongruity

4, this prim, simpering Keep Out garden is as ill at ease with the boisterous publicity placards as it is out of touch with Piccadilly, where it is situated. 5, the juxtaposition of the Old Bailey in the City of London and the back garden pavilion from the suburbs produce an absurdity which is not made more palatable by an assortment of garden articles scattered around. 6, anything further removed from the nautical style than municipal rustic, it would be hard to imagine. Yet, this potentially charming viewing platform beside the river at Cheyne Walk, Chelsea, has just been laid out in the full rustic manner. With the yachts and barges moored alongside, it provides an example of incongruity verging on the savage.





7
8



unsuitability

7 and 8, two absurd brain-children of the rockery-nook man: a rustic floodlight and a stone strait-jacket for flowers, seen together in 9 with all the rest of the paraphernalia which has recently been lavished on the previously fine entrance to the Royal Military College at Camberley, Surrey. A few yards further down the main road through Camberley, 10 and 11, is a garden which might well have been made from the left-overs of the more pretentious memorial job in 9. It successfully raises a barrier-reef between the road and the public open space alongside it where the local fairs are held.



9



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11

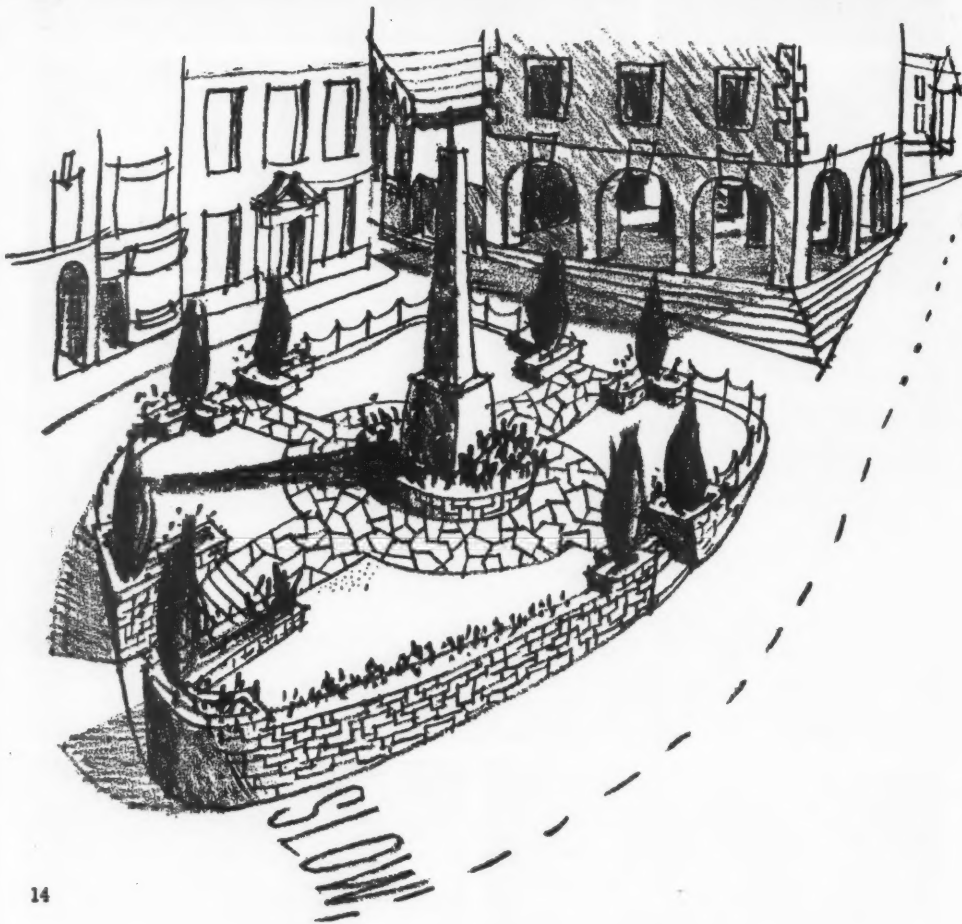




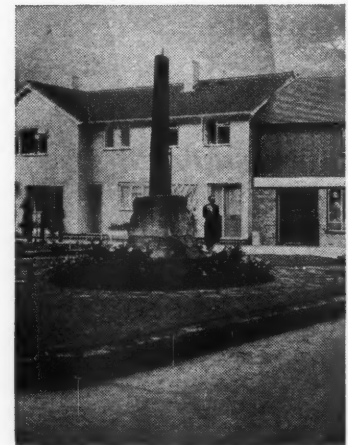
12

The whole essence of the Georgian square is one of cohesion and of a confident, though unassuming, urbane air. Here, 12, in Bloomsbury, London, is one such square receiving the standard rustic treatment which, with its totally unsuitable materials and unnecessarily pretentious layout, disassociates the square from the buildings and splits up what should be an informal and restful outdoor room into a series of affectedly dressed-up compartments.

It has already been suggested that much of this misapplied rustic detailing has been taken out of its home ground—the garden sections of exhibitions, so it is all the more unfortunate to find the organizers of one such exhibition giving an



14



13

actual lead, 13, by producing a rustic setting for the Meriden Cross in this year's Ideal Homes at Olympia. The drawing, 14, shows the sort of thing to which it gives rise. Though not of any actual town the various elements are all to be found in recent rustic 'improvements'.

While deploring the æsthetic degeneration of a fine local tradition into a commercialized cult, this commentary is mainly concerned with the ever-growing incongruities which its inappropriate use is producing. The suburban garden has come to town and, while one must not dispute the rights of the individual householder to fancy-dress his garden if he so pleases, the resultant whimsicalities are not in tune with the urbanity of true townscape, and those responsible for the design of the squares and open spaces in our towns and cities should call a halt forthwith to this rash of rusticity.

inurbanity

15, the monumental bulk of *Thames House* across the river embowered in the fanciful framework of a roadside pergola in *Lambeth*. A few yards further along the *Albert Embankment*, 16, a slightly less elaborate riverside garden is shut off from the pavement by a stockade of latticed boughs to contain a lonely stock garden seat facing the towers of *Westminster*, while immediately across the road, 17, the very cheapest version of the same treatment has only succeeded in making a dreary useless barrier between the road and the offices.

18, *Rustique in Knightsbridge*. A de-luxe extract from the rustic stock book. The extra layer of icing here accentuates the gulf that separates these creations from their surroundings.

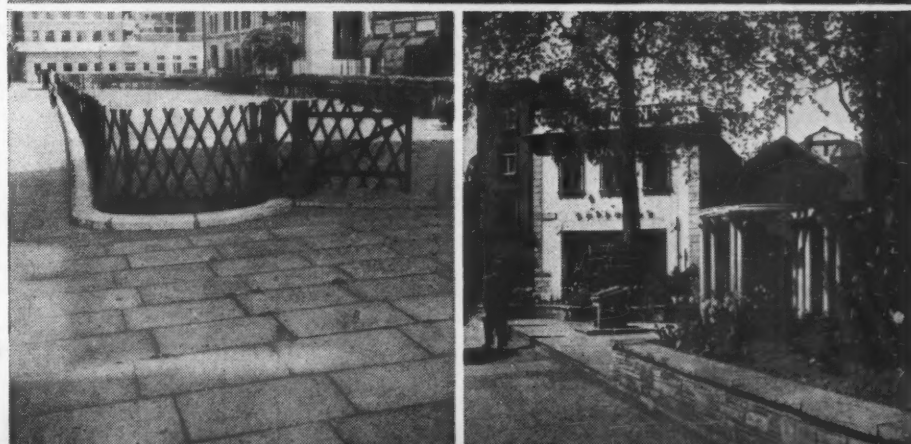
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17, 18





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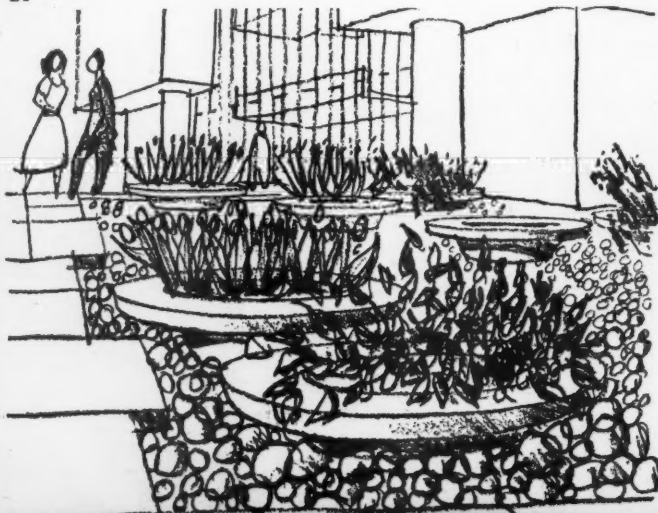
19, bad as the setting is—messy suburban shops, tarmac and undistinguished traffic signs—that is no reason for taking inurbanity even further by providing romantic Cotswold-style walling for this Kingston Bypass roundabout. 20, what was obviously intended to be a lushy rockery, in itself inurbane, has degenerated as such things are likely to do, into a dumping ground for traffic signs. 21, a drinking fountain at Bury St. Edmunds provided with the dubious protection of an assertive, if minute, piece of municipal monumentality. 22, wainey-edged boarding, another material in the pseudo-rustic repertoire, has become as bogus as the bull's-eye window. Here, in Tewkesbury, instead of the charm aimed at, it merely achieves an air of sagging ennui.

conclusion If relief from the arid areas of tarmac and other harsh surfaces in towns is wanted—spots for sitting back in or resting the eye on—then these should be provided with due attention to the subtleties of urban landscape design. The two illustrations below point the way in respect of 'eye rests', in this case small plots decorated with plants. The stacking flower boxes outside the Royal Festival Hall, 23, while being particularly suitable for varied improvisations, produce an interesting intricacy which is formal and urbane while avoiding pretentiousness and bogus fantasy. The more informal layout of 24, again from the South Bank, with flowers and plants in large concrete pots sunk to varying levels in loose stones achieves gaiety without whimsy. The purpose is the same as that which makes the roundabout rustic, the lay-by rock strewn and the bus-shelter wainey-edged. But whereas the South Bank examples are informed by an understanding and enjoyment of the subtleties of urbanity, the rustic conceits of the municipal authorities imply a complete ignorance of them.

23



24



FLATS AT FINSBURY

TECTON, ARCHITECTS: Skinner, Bailey and Lubetkin, executive architects



1. Kendal House, one of the two eight-storey blocks, seen from Collier Street, with the main entrance to the estate in the foreground. On the back wall of the entrance shelter is a coloured relief map, with the streets sunk in, and the buildings raised from, the concrete wall surface.



2



3

2, three of the four parallel four-storey blocks seen from the main entrance to the estate in Collier Street. On the right is Kendal House, one of the eight-storey blocks. 3, Kendal House seen from Redington House, the other eight-storey block. Between the two is a playground; on the right of the picture the circular laundry.

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Street lay-out before demolition.

Development of this area for housing was first proposed before the war. The area was then bounded by Collier Street, Southampton Street (now Calshot Street), Grimaldi Street and Cumming Street. A scheme was prepared consisting of two parallel 8-storey blocks running north and south, one of which is illustrated below. While this scheme was in preparation air raid precautions became urgent and a large circular underground air raid shelter, which could be used as a garage or car park in peace time, was included between the blocks.

The demolition of the houses on the site was completed, and the contract for all the work about to be signed, when the whole project, including paradoxically enough the air raid shelter, which had not received official approval, had to be abandoned on the outbreak of war.

When the Borough's post-war housing plans were being formulated it was decided to increase the site to an area of about 200 yards square (8.75 acres gross), bounded by Collier Street, Southampton Street, Wynford Road and Rodney Street. The only building to remain on the site after demolition was to be a small 5-storey block of Council flats known as Grimaldi House. The pre-war plans were unsuitable for this much larger

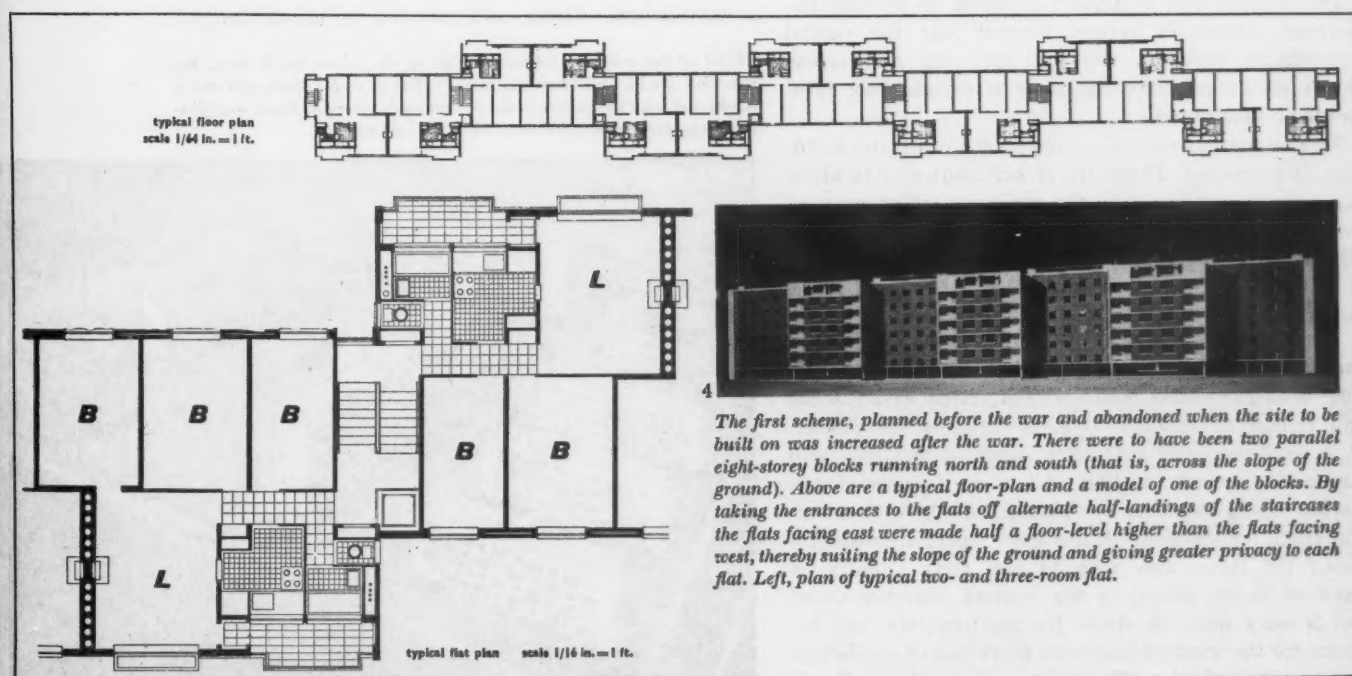
site and a new scheme was prepared. It consisted of three 8-storey blocks arranged around three sides of a large open space, and four 4-storey blocks on the west side of the site. In addition there were to be a communal laundry, nursery school, community centre, and a public house to take the place of one that would have to be demolished.

Two of the 8-storey blocks, the four 4-storey blocks and the communal laundry have now been completed. The blocks are known respectively as Kendal House (west), Redington House (east), and, from north to south, Foliot House, Tornay House, Pavely House and Grendon House. The whole scheme is called the Priory Green estate.

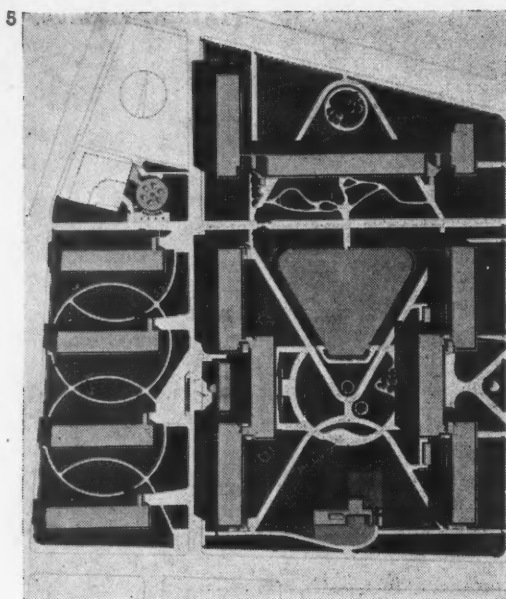
Work will start shortly on the remaining 8-storey block, which has been somewhat modified from the original plans to accord with present-day economic conditions, and on the rebuilding of the public house.

planning and accommodation The fact that this neighbourhood, compared with other parts of the Borough of Finsbury, is inhabited by lower income earners had an effect on the design of the buildings. In order to reduce the rents to as low a figure as possible, gallery access to the flats was adopted in preference to staircase access. For the 269 completed flats the number of lifts is only four and the number of staircases twelve.

Partly for reasons of architectural variety and partly for reasons of aspect a number of lower 4-storey blocks were included, which contrast with the 8-storey blocks and link up with the predominant height of the surrounding buildings. These 4-storey blocks, which run



The first scheme, planned before the war and abandoned when the site to be built on was increased after the war. There were to have been two parallel eight-storey blocks running north and south (that is, across the slope of the ground). Above are a typical floor-plan and a model of one of the blocks. By taking the entrances to the flats off alternate half-landings of the staircases the flats facing east were made half a floor-level higher than the flats facing west, thereby suiting the slope of the ground and giving greater privacy to each flat. Left, plan of typical two- and three-room flat.



Lay-out plan, including the north block not yet built. The north-west part of the site has been set aside for a community centre and public-house. The small building on the southern boundary is a nursery school, which has been postponed in accordance with national policy.

east and west, contain mainly 2-room flats with the living rooms and bedrooms both facing south. The 8-storey blocks, which run north and south, contain only 4-room flats on every floor except the ground floor, where there are a few flats of different sizes.

A single-storey structure on the west side of Kendal House contains the caretaker's 3-roomed flat, his office, a small work-shop, a lavatory and an electrical sub-station. A second sub-station is housed in a small circular building on the east side of Redington House. In Kendal House pram and bicycle stores are incorporated in the lower ground floor of the building. In Redington House they are housed in two small blocks on the west side.

The scheme was originally designed to include the Garchey system of refuse disposal, but the capital expenditure involved was not approved and refuse chutes discharging into chambers at ground floor level had to be substituted.

Service tunnels run the whole length of all the buildings underground. These are of sufficient size to allow engineers to get access to the various services running in them, such as drainage, heating and hot water supply, telephones and radio diffusion. In this way too the amount of buried drainage and manholes is reduced to a minimum.

laundry The laundry is a circular single-storey structure with reinforced concrete floor, brick cavity walls and reinforced concrete roof. It contains 16 cubicles, each equipped with an electric washing machine with automatic wringer, a sink and a shelf. Five steam-heated drying tumblers are placed radially with a central space for servicing. A few gas coppers are also provided for those who wish to boil their laundry. A gas-fired boiler placed in the heating chamber under the laundry provides steam for the tumblers, and hot water for the washing machines by means of a calorifier and storage cylinder. The chimney from this boiler is

taken up through the service space in the centre of the building and terminates just above roof level.

The floor of the laundry is of red granolithic. The walls of the cubicles are faced with white and yellow glazed tiles up to a height of 5 ft. and the cubicles are separated by screens of aluminium faced plywood. Above this level the walls and the ceiling are finished in a special plaster incorporating vermiculite and designed to reduce condensation. Each cubicle has its own opening window, and there are six opening roof lights. A lavatory and w.c. are provided at the entrance, and a small store which also contains the electrical switchgear.

heating chamber The heating chamber is placed directly below the laundry. It has two areas on the south side, one containing an access staircase and the other an ash hoist and escape staircase. Between these areas is the fuel store, fed from four coal holes placed along the service road. The heating chamber contains three solid-fuel boilers fed by automatic stokers, three circulation pumps connected to the hot water flow pipe, a gas-fired steam boiler to serve the laundry, and a calorifier and storage cylinder for the laundry hot water supply.

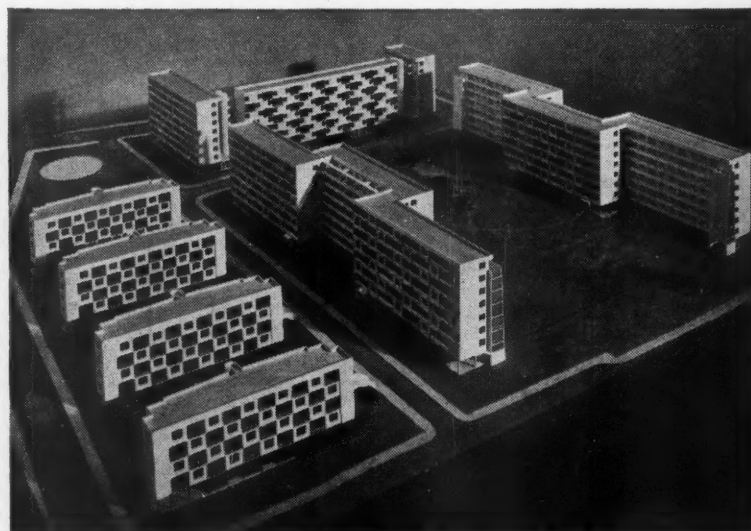
The 90 ft. chimney serving the heating boilers is constructed of reinforced concrete with a molar block lining. It is carried on pile foundations.

There are three stoker-fed boilers, connected to the buildings by underground ducts. Convection radiators are provided in the living rooms and halls of each flat, and for hot water supply a 30-gallon calorifier in the linen cupboard gives a limited but adequate supply of hot water.

construction A similar system of construction is used in all the blocks—reinforced concrete cross walls varying from 5 in. to 7 in. thick according to the load, and flat reinforced concrete floor slabs 4½ in. thick.

In the first two blocks to be constructed (one 8-storey and one 4-storey) the foundations were formed by carrying down the cross walls to footings, but, owing to the difficult nature of the ground, which was made up to a considerable depth and entailed a great deal of

Model of the complete scheme, including the future north block, the elevation of which will have the same rhythm as in the other eight-storey blocks, but with the pattern of solids and voids reversed. Some modifications have been introduced since the model was made.







7

7, air view from the north-west. When the photograph was taken the gardens between the eight-storey blocks were still incomplete. The houses to be demolished to make way for the new block are on the left, 8, from the roof of a building in Pentonville Road, showing how the four-storey blocks conform in height and scale of fenestration with the surrounding property. 9, the confusion of old property about to be demolished to complete the scheme. A corner of one of the eight-storey blocks is on the right.

FLATS AT FINSBURY



8



9



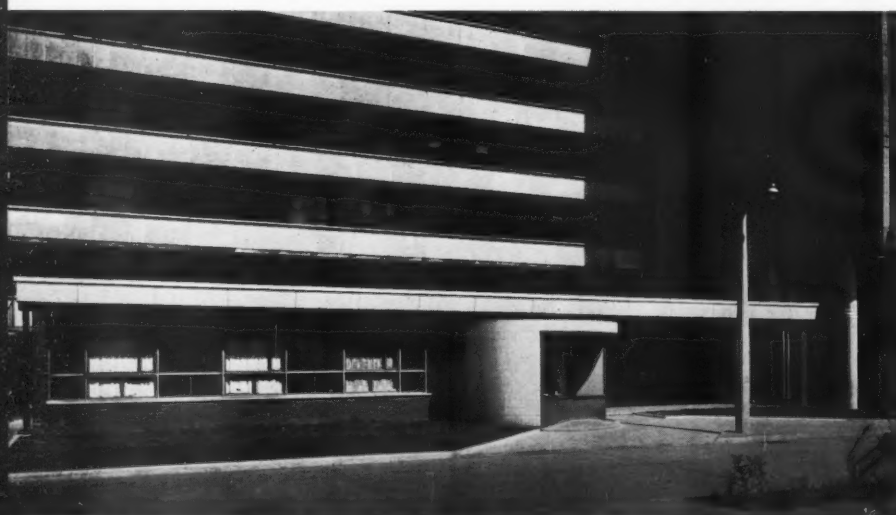
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11

FLATS AT FINSBURY

10, the southern escape staircase of Kendal House, with one of the four-storey blocks in the background. 11, Kendal House from the south-west, showing the one-storey building (caretaker's flat, office and workshop and electrical sub-station) linking the two wings. 12, close-up of caretaker's building. 13, one of the entrances to Redington House, with service road and car park in foreground.



12



13



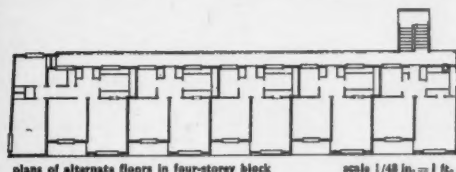
excavation, it was found cheaper in the subsequent blocks to use piled foundations. Reinforced concrete piles of Franki pattern were used in rows, the top of each row being connected with a reinforced concrete beam which carries the cross wall over.

Two different systems of shuttering were employed for the reinforced concrete structure, one consisting of laminated steel sheets for the walls and floors similar to those used for the Rosebery Avenue flats by the same architects (AR, March, 1951), while on the first two floors of the 4-storey blocks the shuttering for each

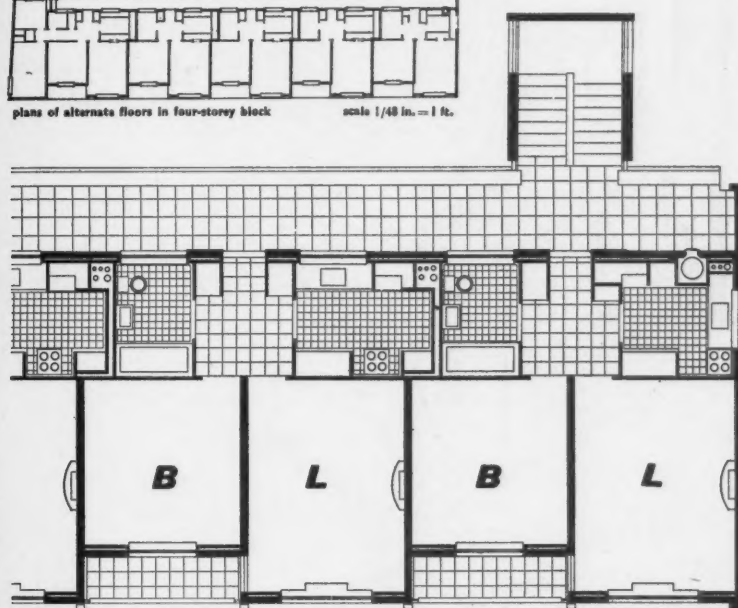
side of the cross walls was made up in one section from timber and erected by means of cranes. The lift of the available cranes limited the use of this system to the first two floors.

The facing of the structure was tackled in a different way from the Rosebery Avenue flats. The main elevations were divided up into panels with an infilling of $4\frac{1}{2}$ in. brickwork, separated from an inner lining of $2\frac{1}{2}$ in. cell concrete by a 2 in. air cavity. The brickwork of the living room elevations is laid with straight vertical joints and steel reinforcement is placed in the horizontal joints every few courses to strengthen it. The ends of the reinforced concrete cross walls are covered by cast iron downpipes of rectangular section, and the edges of the slabs are covered by horizontal gutters which also drain the private balconies. The downpipes take the water from these gutters and the roof and discharge into large asphalt-lined reinforced concrete gutters running the whole length of the buildings at ground or first floor level. The cast iron work thus serves the treble purpose of facing the ends of the walls and slabs, covering the joint between the brick panels and the concrete structure and serving as a rainwater disposal system.

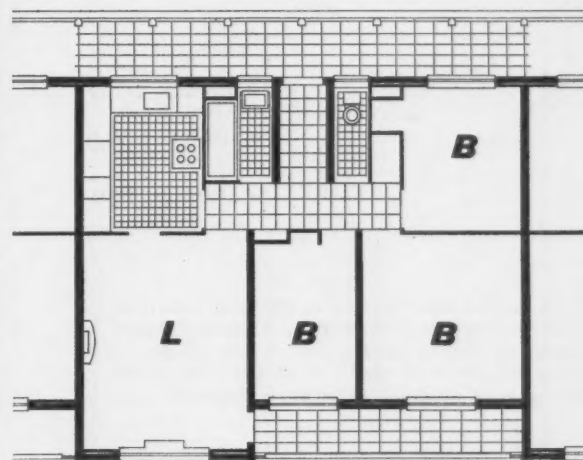
The living room windows are fixed in precast concrete surrounds which have an internal projection forming a



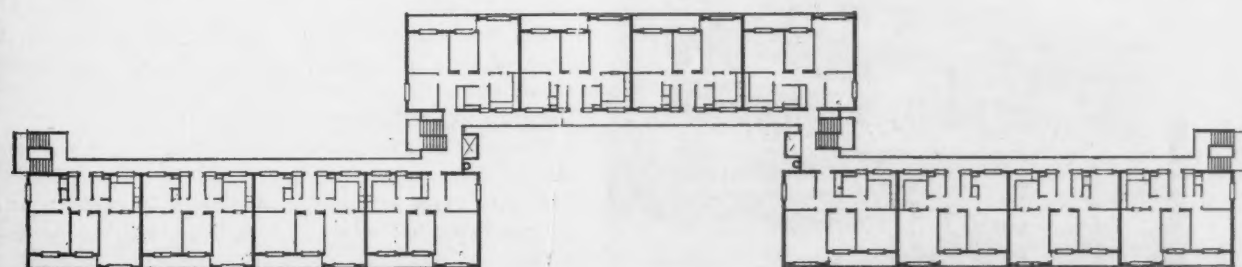
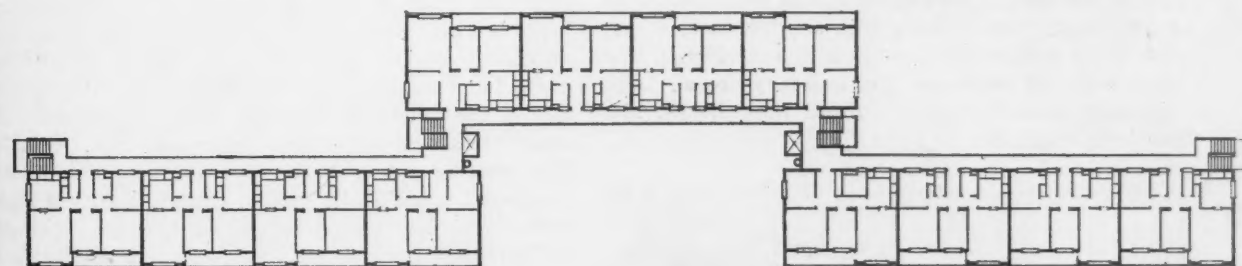
plans of alternate floors in four-storey block scale 1/48 in. = 1 ft.



two-room flats in four-storey block scale 1/16 in. = 1 ft.



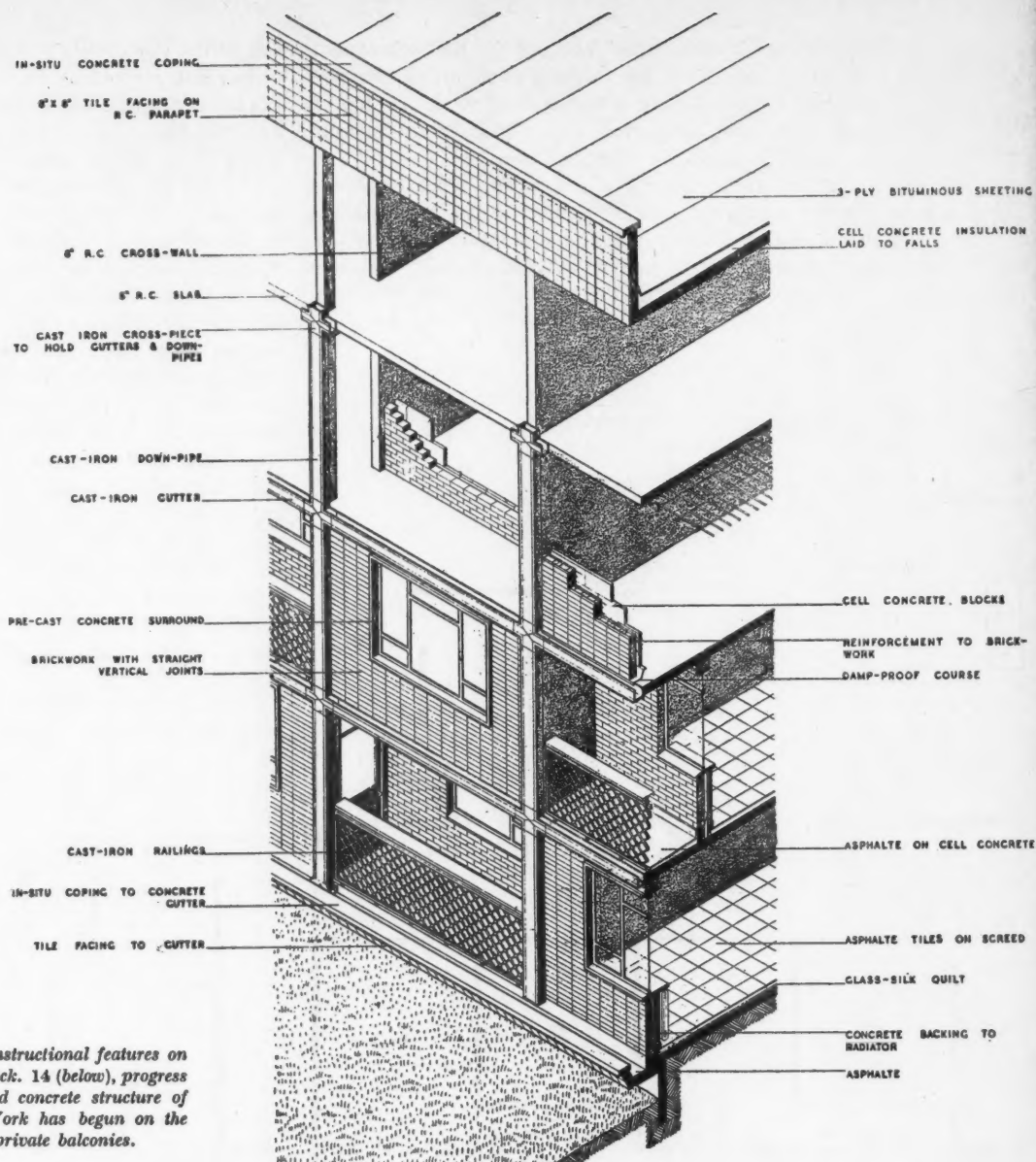
four-room flat in eight-storey block scale 1/16 in. = 1 ft.



plans of alternate floors in eight-storey block

scale 1/48 in. = 1 ft.

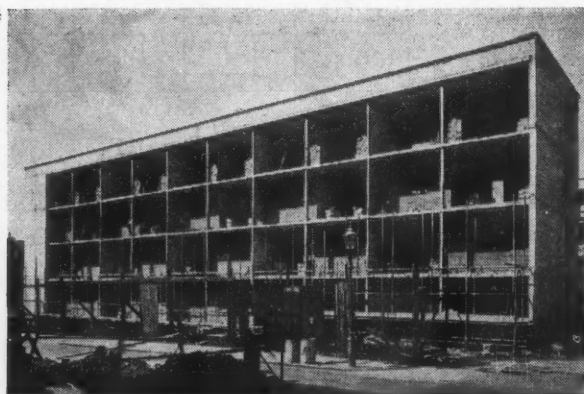
FLATS AT FINSBURY



Right, diagram showing main constructional features on the living-room side of typical block. 14 (below), progress photograph showing the reinforced concrete structure of one of the four-storey blocks. Work has begun on the recessed brick panels behind the private balconies.

wide window cill covering the heating radiators. The private balconies in the 8-storey blocks are protected by a reinforced concrete beam with a brick panel under, and in the 4-storey blocks with cast iron railings. The gable ends, lift enclosures and staircases are all faced externally with 6 in. square glazed tiles, divided into panels by wide joints.

14



The access galleries are constructed with cantilevered reinforced concrete floor slabs with a balustrade consisting of precast units faced with Portland stone carried by reinforced concrete posts which are poured *in situ*. A gap is left between the precast concrete panels and the floor of the gallery for rainwater to drain into the cast iron gutters running along the edge of the gallery slabs. The concrete plinths of Kendal House have a bush-hammered finish. There are no untreated exposed concrete surfaces. Where concrete surfaces are recessed and protected from the weather they are treated either with cement paint or with a slurry composed of lime, size and cement.

The floors consist of a cement screed floating on a layer of glass silk quilt. They are finished in the living rooms and bedrooms with pressed asphalt tiles, and in the kitchens and bathrooms with granolithic.

The roofs are finished with 3-ply bituminous sheeting on cell concrete screed, laid *in situ* to suitable falls. The same type of insulating screed is used on the private balconies, where it is finished with an asphalt surface.

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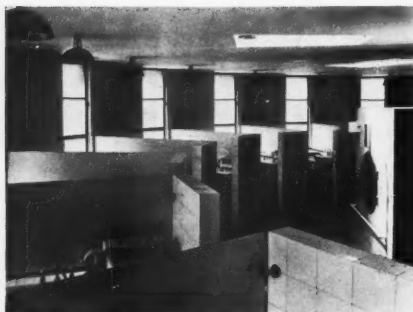
15, one of the entrances to Kendal House, also showing the straight-jointed brickwork panels of the living-rooms and private balconies, and the pre-cast concrete balustrades to the access galleries.



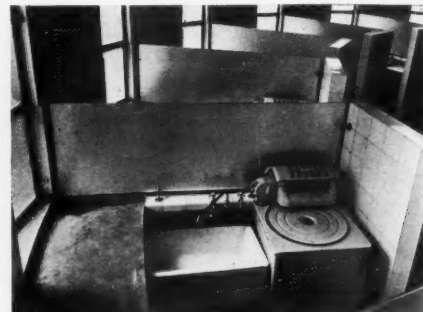
16

FLATS AT FINSBURY

The laundry: 16, the exterior seen from the roof of Kendal House. It was intended to place the chimney in the centre of the circular laundry building, but the LCC insisted on its being placed against the gable wall of the adjoining building on the ground that it would otherwise be too prominent and would give the estate an industrial character. 17, interior showing some of the sixteen washing cubicles. On the right is one of the drying tumblers. 18, inside a typical washing cubicle.



17



18

WALL PAINTINGS BY FELIKS TOPOLSKI

A defect of many large blocks of flats—especially Council flats—is their insignificant entrances. Something more inviting than the usual anonymous hole in the wall is desirable no less from the social than from the architectural point of view. In Kendal House, the two-storey entrance porches have been designed to provide an architectural contrast with the essentially cellular character of the main bulk of the buildings, and their interior walls are further enriched with paintings by Feliks Topolski. These are illustrated on the following two pages. 19, below, shows one of the porches from outside. The painting in each of the two main entrances is about 20 ft. by 16 ft.; there are also paintings in the smaller garden entrances of about 20 ft. by 8 ft. They are executed in cement paint, varnished to protect them from damage. Their theme is the history of London with emphasis on local events and traditions.



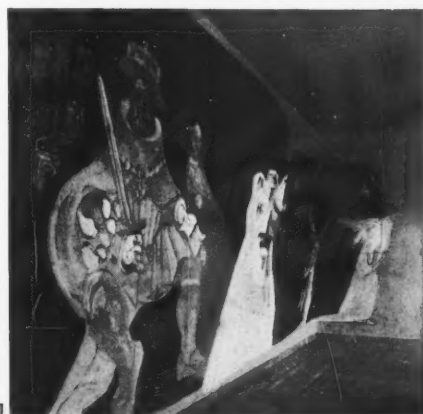
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Feliks Topolski's wall paintings in the four porches of Kendal House deal respectively with the middle ages, the reformation, the eighteenth century and the present day. Above, the reformation: 20, detail; 21, general view looking towards the inner angle of the wall.



22



23

The middle ages, presenting the mood of the Crusades. A priory of the Knights of St. John and a convent of nuns of the Benedictine Order existed at one time in the neighbourhood of these flats. 22, looking outwards over the entrance canopy (see facing page). 23, a detail at the upper level. See also a view of the same porch on page 212 of this issue.



24



25

In the third porch of Kendal House Felix Topolski's wall paintings represent the eighteenth century. Characters include Grimaldi the clown, 24, who lived and died on the site of the flats and has a street named after him (his house can be seen in the bottom right-hand corner of photograph 8) and Thomas Cook the miser, 25, also a well-known local character.



26

The fourth porch depicts the present day, with Messrs. Churchill and Attlee dominating the scene. 26, a detail. 27, looking inwards from the entrance.



27

BLACKFRIARS BRIDGE

As a further step in the restitution of the architectural reputation of Robert Mylne, Christopher Gotch here examines his relationship to the town-planning work which accompanied his successful design for Blackfriars Bridge. Built as the disgruntled City's reply to the new bridge at Westminster, its approaches and associated streets affected London's street layout both north and south of the river.

Blackfriars Bridge was the second to be built over the Thames since the tenth century London Bridge. Robert Mylne (1733-1811) won early distinction with his design which was placed first in the competition for Blackfriars Bridge held in 1760. There is no indication, however, that in the conditions for the competition it was stipulated that the approaches to the bridge were to be included in the initial design; yet in a pamphlet published consequent to the announcement of the award 'Publicus,' the author, wrote of Mylne's scheme that 'the manner he proposes to lay out the streets adjoining to the bridge would conduce greatly to the magnificence of this city.' The first mention of the approaches by Mylne himself is in connection with setting out the line of the bridge in May, 1760. The original line had to be altered so that the 'West side of the street, to be constructed 100 ft. wide' upon the Fleet Ditch sewer, might pass by the east end of Bridewell Chapel, and so that the west side of the road on the Surrey shore might pass by the east end of Christchurch yard. A further indication of the extent of the work is given by Mylne in a letter to his father in Edinburgh that same year: 'I find . . . that I have schemes on my hands that would frighten your whole town.' The *raison d'être* of Blackfriars Bridge itself was the decay of London

Bridge, and the Act of 1756 for building Blackfriars and that of 1761 for improving the approach to London Bridge were both part of the general scheme for improvements mooted by the City, in retaliation for the alleged humiliation and loss of trade caused by the erection of Westminster Bridge in 1750. It seems that when the need for a new bridge was established, the choice of its position depended more upon its relation to the City than upon any preconceived plan or road system; unless the competition conditions had specified the layout of more than just the avenues or approaches to the new bridge.

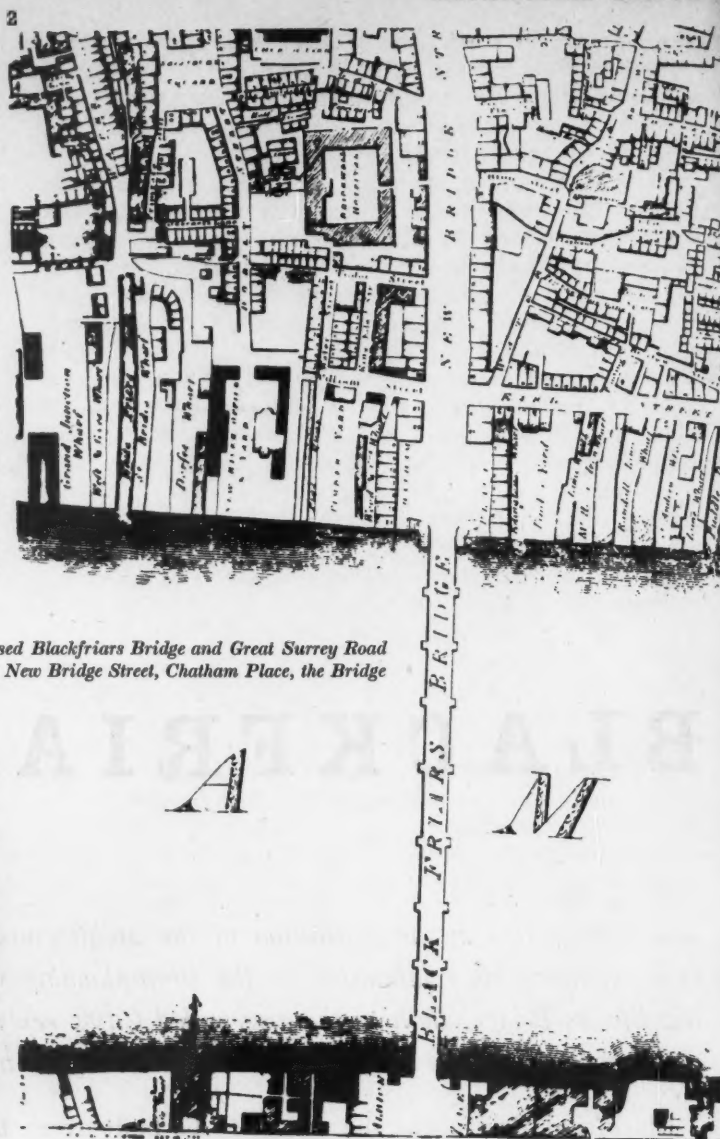
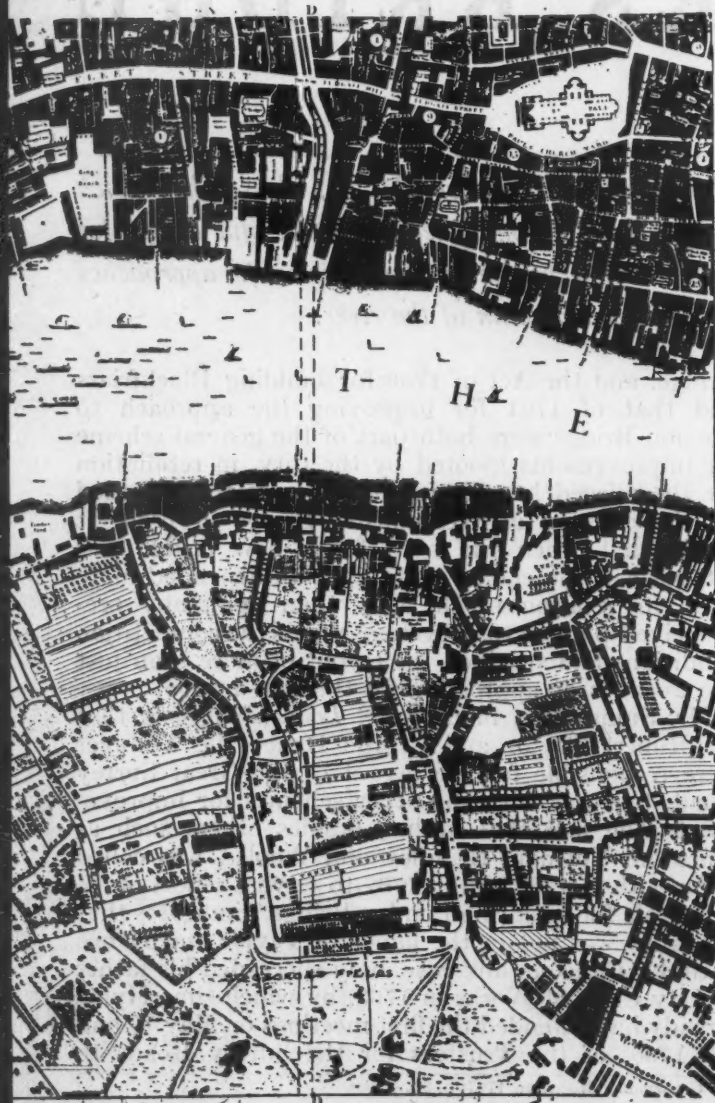
Mr. Summerson in *Georgian London* suggests that Sir Robert Taylor and George Dance the Younger were responsible for the layout of the Great Surrey Road, together with the other schemes for improvement. The fact that Mylne, besides others such as Smeaton, Yoeman, Brindley and Wooler, was called upon both in 1762 and in 1767 to serve a report of his proposals for repairing London Bridge,* indicates that the work was not in the hands of Taylor and Dance entirely. Dance in any case, only succeeded his father as City Clerk of Works in 1768, by which time Mylne already had attended the first meetings on May 19 and 23, 1766, of the Trustees for the Surrey Roads to

* *Gentleman's Magazine*, 1767; p. 387-9.

present his proposals. Construction of the bridge was halted late in the following year owing to a shortage of funds. The City Solicitor, with whom Mylne was on friendly terms, organized a petition to Parliament for raising further funds. The plan, Paterson's plan, particularly stressed that 'the roads intended on the Surrey side are not comprised in the above estimate, but proposed to be made upon the credit of a small toll such as is now payable on the roads leading to Westminster Bridge.' The plan, though, did include the avenues which were to form the future Chatham and Albion Places. The estimates for these were tabulated as follows:

1. 'of Houses and Grounds on the London side to form the street leading to the bridge with some cross communications £7,300
 2. 'of Houses and Grounds on the Surrey side to form a proper opening to the bridge £1,500
- Also included was the sum of £1,680 for 'Forming Bridewell Dock and the Bridge Yard into a proper approach to the Bridge.'

1, Rocque's Map of 1746 with New Bridge Street, the proposed Blackfriars Bridge and Great Surrey Road indicated by dotted lines. 2, Horwood's Map of 1792 showing New Bridge Street, Chatham Place, the Bridge and Albion Place.



Mylne attended the hearing of the petition on April 7, 1767, when it was rejected with no little acrimony by the anti-City faction in Parliament; and it was not to be proven until nineteen years later, although this delay did not affect the progress of construction which resumed in 1768. In the autumn 1769, Mylne presented the Governors of Bridewell (he was to become one in 1789) with 'a plan and proposal for the improvement of their estate in the precinct.'

The construction of Bridge Street or New Bridge Street began in 1772. The Fleet ditch had already been arched over and the old houses along each bank were purchased for demolition.

A coincidence occurs in Mylne's Journals over 1776 and 1777; for in the former year he records that he paid £395 for 'a purchase of houses in the New Street leading to Blackfriars Bridge' and in the next year he paid the same sum 'to Mr. Wall for an estate of three houses between Fleet ditch and Goat Court.' Do these entries relate to the same property or does the first refer to new and the second to old houses? He certainly did buy land for some houses for himself in 1780 'on Blackfriars estate' for £275 5s. 0d., as his payments of

ground rent and insurance on three houses are constant from this time forward. He is also said to have lived in one of these for the duration of the works, whereupon it became the York Hotel, and that this was situated on the east side of Albion Place.

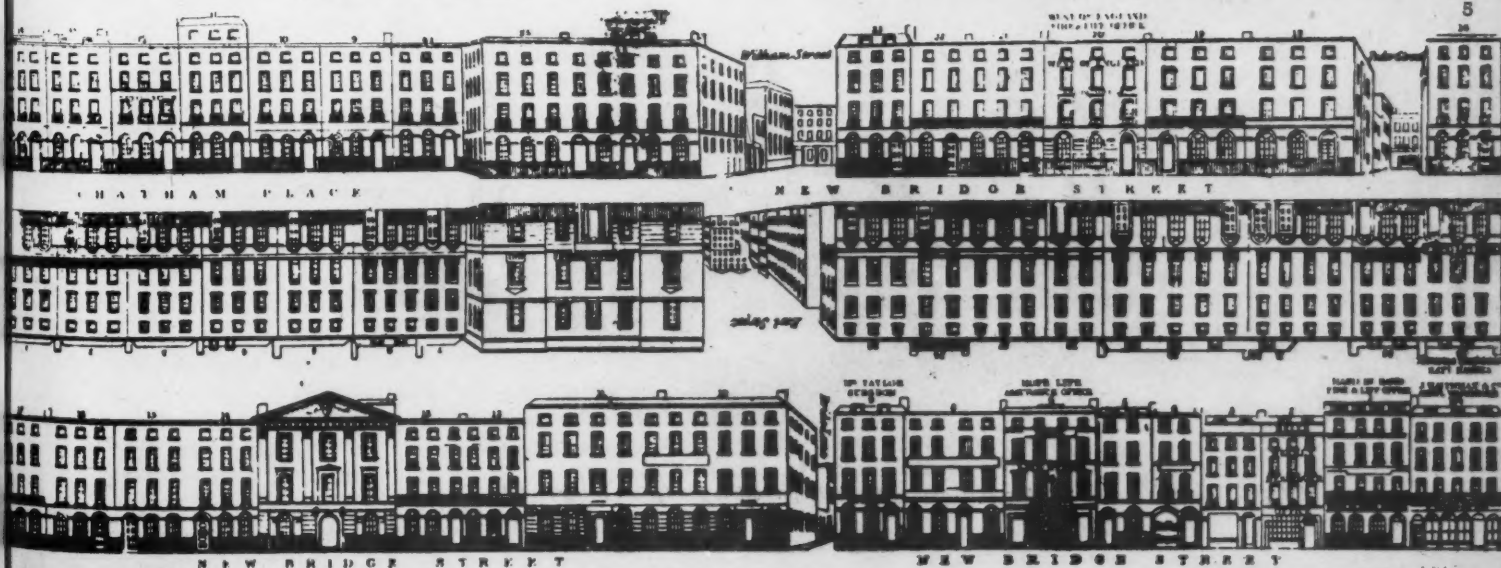
He did, however, in December, 1782, refuse a Mr. Fowler the lease of one of his empty houses as this gentleman wished to rent it to a tenant who ran an alehouse. Perhaps this gave him the idea of building one himself for eight years later he erected the York Hotel or Coffee House (he describes it as both), equipped it fully and had a sign made and then leased it to his wine merchant, Mr. Varley. From then on until Mr. Varley died at the turn of the century, Mylne used the York Hotel for entertaining his business associates and even his wife and children on one occasion.

New Bridge Street, Chatham Place and Albion Place took twenty years to complete. Mylne kept the accounts that he paid on behalf of the Committee for Blackfriars Bridge; for carpentry, masonry, brickwork and plastering, and for fanlights, balcony railings, chimney pieces and paterae (from Mrs. Coade) as well as lamp irons for the Commissioners of Pavements. He recorded, too, that he obtained a conviction upon a thief caught stealing lead from 'off the new building in Bridge Street.' His design for this street and the places was simple and unpretentious yet never monotonous: the ground floor doors and windows were arched, the windows above diminished proportionately, a characteristic of the period.

Chatham Place was wide and spacious until it joined Bridge Street, where it narrowed slightly up to the gateway of Bridewell. Here, Mylne introduced a feature of interest by recessing the east side into a shallow curve or crescent, terminated each end by a pedimented projection, creating as a focal point a short cul-de-sac with a pillared doorway, centrally placed, hung with a delicate yet flamboyant lamp.

Bridge Street stopped where Fleet Street became

3, No. 14 Chatham Place with Fleet Sewer to right bottom, 1864. 4, Farington's Painting of Chatham Place and Blackfriars Bridge 1790, showing No. 14 in the middle distance. 5, part of an insurance company's advertisement and panorama of New Bridge Street and Chatham Place, c. 1840.



Ludgate Hill (now Ludgate Circus). This crossing was marked by an obelisk erected, no doubt, to match a similar stone placed on the same axis, in St. George's Circus at the south end of Great Surrey Street.

At the time when, in 1767, Paterson's plan was first put before Parliament and he attended the preliminary meetings on the Surrey roads, Mylne gave the Trustees, in November that year, a map of his proposals as an appendix to the preparatory application for an Act to develop the area. This Act was obtained the following year and was for forming a new road from the south end of Blackfriars Bridge to 'near the centre of St. George's Fields . . . terminated by an obelisk';† one to Newington; and another from the obelisk to near the Dog & Duck. All the foregoing roads are named in the Acts passed for maintaining them 'The Surrey New Roads.'‡ Great Surrey Street was to be 80 feet wide and a 'circle, area or place' was to be made where it crossed the turnpike road from Westminster Bridge. A tollgate was to be set up here. In November, 1768, Mylne received £63 from the Committee for the new roads 'for business done in the lawsuits of the Dyehouses, Tentergrounds and Townsends,' while in June, 1769, he was paid £200 for 'making roads.' Throughout 1770 he was busy negotiating leases of property in the path of the new highway, as well as conveyancing land and houses in St. George's Fields belonging to St. Bartholomew's Hospital. He received a further fee of £300 on account in March, 1772, and a year later he noted that the Committee had paid the remainder of the bill 'for the New Road, Surrey—£344 9s. 0d.' The passage of the road was not without difficulties for on November 24, 1773, Mylne attended at Westminster Hall on 'Crook's lawsuit—by desire of the City Solicitor' which was still being disputed on October 1, 1774, when he

attended St. Margaret's Hall 'on trial with Crook about ground in New Road.' That year, too, he met the Committee at the Guildhall for discussions on the Surrey Cross roads.

A contemporary of Mylne's, Dr. Campbell, a friend of the volatile Boswell, described the impression he obtained of the new road in his diary—March 13, 1775—'this day I walked . . . down the Blackfriars road as far as the obelisk to see the FUTURE city from thence. . . .' A further fee of £70 was paid to the architect in July that year for applying to Parliament for permission to construct a new road from Christchurch to the Lying-in Hospital at Westminster Bridge. This appears to be the road, now known as the Cut, which becomes Lower and then Upper Marsh Street and finally joins Lambeth Palace Road opposite St. Thomas's Hospital. The land on which the Great Surrey Street or Road was built belonged to the Baron family, the Lords of the Manor, who leased the ground to individual builders who developed the area from 1770 onwards. This covers the section to the south of what is now Stamford and Southwark Streets; north of this line was defined as the Surrey approach to Blackfriars Bridge and included Albion Place. Only the battered remnants of this scheme remain. The construction of the Chatham railway destroyed the east block in 1864, together with Mylne's bridge and the unequalled view of St. Paul's towering over the City spires. The same year saw the new Blackfriars Bridge, with its stunted marble Corinthian columns stuck to the cast-iron spandrels, rise up to mock the memory of the once fine example of Georgian town planning. The tampering of misguided amateurs and the destruction by air raids more recently have disfigured the west block so completely that nothing remains of the original conception but three recessed brick arches and a delicately moulded and fluted string course across the piers at springing level. Demolition is certain in the near future.

† This was erected to commemorate Lord Mayor Bass Crosby imprisoned while in office 1770-71 for arresting a messenger of the House of Commons.

‡ Manning and Bray: *History of Surrey*, Vol. III. App. liii.



6, general view of the north approach to Blackfriars Bridge. c. 1850

current architecture

recent buildings of interest briefly illustrated.



1, view towards a linking screen wall constructed of hollow concrete bricks.

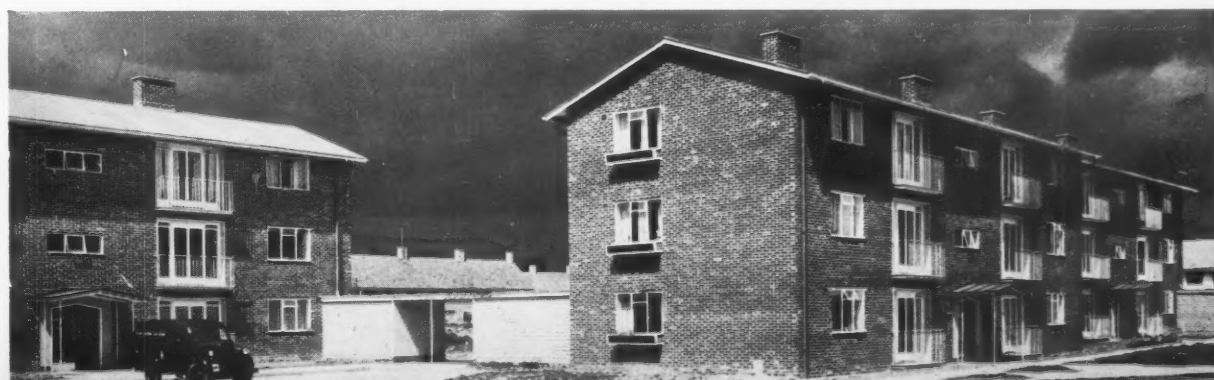
FLATS AT CRAWLEY NEW TOWN

ARCHITECT: A. G. SHEPPARD FIDLER

These three-storey, two-bedroom flats are part of the Northgate Neighbourhood, Crawley New Town. When completed this neighbourhood will comprise 1,200 dwellings which will be made up of 11 per cent flats and 89 per cent houses. Amongst the latter are 250 houses built before the war. The flats illustrated here are constructed in Lingfield dark rustics and have green felted roofs. (These roofs were designed for contrast with the light colour-washed houses with terracotta-coloured tiles which stand opposite them.) Balustrades, metal window frames and all woodwork are painted white. The screen walls between blocks are built of yellow-coloured hollow concrete bricks. Architect in charge of the design team was Nelson Foley.



2, two of the three blocks of flats, seen from the south.



SHOPS AND FLATS AT EAST KILBRIDE TOWN

ARCHITECTS: A. REIACH AND R. COWAN

As a result of the expansion of the Whitemoss area at East Kilbride New Town, Scotland, there was an urgent need for a local shopping centre until the main town centre could be built. In addition to the shops, a small block of flats for key workers in various industrial enterprises in the district and a range of lock-up garages have been provided. Walls are of cavity brickwork, ground floors *in situ* concrete, upper floors precast hollow concrete beams. Pitched roofs have timber trusses and flat roofs are of precast hollow concrete units. Roof finishes are dark red-brown pantiles on the flats and shops and copper on the bank. The sunblinds are green and white striped. Lettering is in polished cast bronze on the bank and in



6

enamelled sheet steel, supported on aluminium angles, on the shops. Downpipes are in copper. Walls to the flats are rendered externally with white, machine-cast, lime-cement finish. Eaves and balcony soffits are sky blue, windows and balcony balusters are white, the soffit of the stairs is lemon yellow, internal entrance doors to flats are blue, yellow or red according to the floor. External walls to the shops are white, the eaves soffit lemon yellow, windows and garage doors are sky blue, lettering has sky blue return surfaces and white on the face.



STUART STREET.
site and ground floor plan scale: 1/48 in = 1 ft.

6, main entrance to the café at the south-west end of the row of shops. 7, looking north at the row of six shops.



7



8

RESEARCH LABORATORIES AT GREENHITHE, KENT

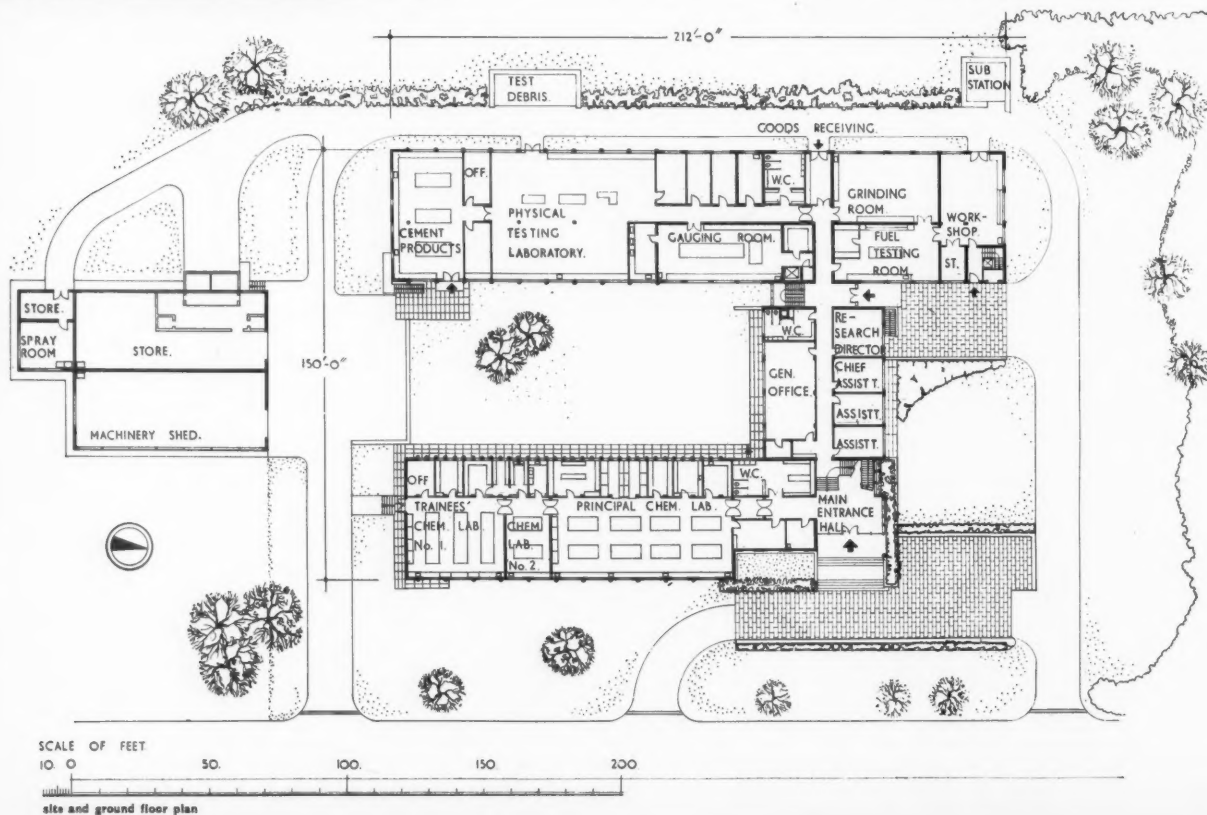
ARCHITECTS: WESTWOOD, SONS AND HARRISON

8, view looking south-west down approach road.
9, one of the chemical laboratories.



9

These research laboratories for Associated Portland Cement Manufacturers have been built for developing new types of cement and cement-based products, and for the instruction of trainees. The research department consists of a number of divisions, acting in close collaboration, a workshop, a library and lecture theatre, and a kitchen and canteen. Adjoining the canteen is a caretaker's flat. The accommodation is in three main groups: the administrative offices, chemical laboratories and the physical testing laboratories. To the south— independent of the main buildings—is the machine shed and store. External walls generally are of cavity construction. Basement walls are solid, consisting of reinforced concrete with hollow foamed slag concrete blocks forming a permanent shuttering on the inner face, the concrete being bush hammered to expose the aggregate above ground level. Suspended floors and roofs throughout are of reinforced concrete. Walls above ground floor level are finished externally with oyster pink Tyrolean texture except over the main entrance, where cast Portland stone facing slabs are used. A bas-relief cast as part of the facing slabs, symbolizing chemical research, forms part of the north wall of the library. This motif is designed by Eric Peskett. Cast Portland stone is also used for window surrounds, sills, jambs and heads.



BOOKS

BETWEEN GOTHIC AND GRECIAN

TUDOR RENAISSANCE. By J. Lees Milne. Batsford. 25s.

Mr. Lees Milne calls his new book 'Tudor Renaissance.' The title poses a problem. Can the Elizabethan style be called Renaissance by any reasonable definition of the term? Mr. Lees Milne speaks of the style of Inigo Jones as the English High Renaissance. That in itself is doubtful, but Jones's classicism with its unity of order and warmth can at least be understood under the term Renaissance. But the Elizabethan style? Mr. Lees Milne introduces the word Mannerism right at the beginning, but he does not make much use of it to arrive at a consistent definition. The difficulty is that he does not like the Elizabethan style in its more robust forms. His conception of the development of architecture and decoration in the sixteenth century is that the Italian Renaissance was unfortunately—owing to the Reformation—replaced by the 'pernicious influence' of Flemish books and Flemish and Dutch artists (Holbein's visit, curiously enough, appears as 'checking English Humanism and Classicism') and that the outcome of this was 'a stylistic decline into northern mannerism,' a style 'lacking commendable restraint.'

Thus Mr. Lees Milne is best on the early Renaissance. His other forte is the literature of the sixteenth century which deals with art and architecture. Here he has more to give than the usual textbooks, especially Gotch. His weakness is on the side of architectural history proper. The book contains no groundplans at all and so no clear picture can emerge of the development of the house plan. Such a picture would have revealed John Thorpe as an important experimenter on paper. Of Elizabethan and Jacobean elevations much more is shown, and the only way in which the clarity of the story might have been improved is by singling out more firmly that short phase of a specially pure classicism which can be of French or Italian derivation and which begins at Old Somerset House in 1546-49 and includes the Dormer Monument at Wing of 1552, the Lacock tables, the Gardener Chantry at Winchester and the Gate of Virtue at Caius College, Cambridge, of 1567. It is a phase of considerable interest and has not so far received sufficient attention. But Mr. Lees Milne had obviously not enough space to do all he wanted to. Painting, sculpture and furniture had, no doubt, to be included at the request of the publisher. Treatment here is brief—too brief to be of real value. The character of a man like Hilliard and his theory are not sufficiently brought out. Of funeral monuments also, one would have liked to hear much more. They hold many

clues to architecture and decoration. There is quite a number of minor mistakes and slips of the pen, but these can easily be amended in a future edition.

Nikolaus Pevsner

HIGHCLASS VICTORIANA

CONSORT OF TASTE 1830-1870. By John Steegman. Sidgwick & Jackson Ltd. London, 1950.

Mr. Steegman's book might be placed with the faded yet lavish memorial exhibits of 1851, for the author had the excellent idea of basing his essays on 'Taste 1830-70' on contemporary sources alone. Unfortunately, however, he decided to choose as his main source the *Quarterly Review*, to the exclusion of most other periodicals. Lady Eastlake, Lord Lindsay and Layard are for him more important arbiters of taste than newspaper reviews and popular writing. The trouble is that Mr. Steegman, connoisseur of *The Rule of Taste*, has dwelt so long in the stately mansions of the eighteenth century that he is ill at ease in the humbler nineteenth century suburbia of Birmingham or Leeds. He confines himself—without being aware of it—to the taste of a highly educated and much travelled *élite*. The fact that the book has but one—slighting—reference to the *Art Union* and none at all to the *Art Journal* shows how little understanding for the complexity of the nineteenth century the author brings to his task.

Again Mr. Steegman is quite right in stressing the fundamental importance of German painting of the second and third decades for later English developments. Yet nobody with any knowledge of the Nazarene Movement could read his chapter without acute embarrassment. Mr. Steegman errs all along on matters of facts, names and dates. He seems unaware of the fact that all the important contemporary documents were published in Germany as long as 30 years ago. And what are we to think of a writer who has three chapters on architectural taste but never once mentions G. E. Street, *The Ecclesiologist* or *The Builder*?

All this is a pity; for Mr. Steegman quite obviously knows a lot about the nineteenth century and has a great deal of sympathy for such important figures of his period as, for example, Lady Eastlake or the Prince Consort. But what a chance he missed in failing to give himself enough time to provide the much needed study of the Prince as a Patron of the Arts.

L. D. Ettlinger

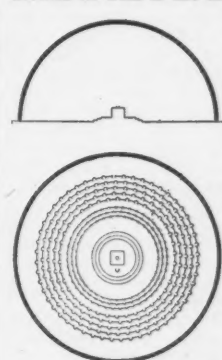
THE SEVEN LAMPS OF RUDOLF SCHWARZ

VOM BAU DER KIRCHE. By Rudolf Schwarz. Verlag Lambert Schneider, Heidelberg.

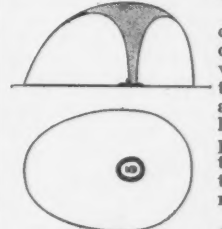
Rudolf Schwarz, at present the Planner of Cologne, is one of those rare contemporaries who have given themselves time to think. Not just

'ad hoc' thinking, to feed the daily course of action, but several years of concentration and meditation such as only the monastery or the prison afford. Freedom is not given to many of us; Schwarz thanks the Nazis and his banking account for several years, when he was barred from active life; when his thoughts probed more and more deeply, and his diction grew more and more powerful. He was nearly 50 at the end of the war and had built very little, though what he had built before 1934 was noteworthy in the extreme. After the war he published two books, one on the Building of Churches, the other on Planning. His writing certainly ranks with Ruskin's or Le Corbusier's, but to move the minds of students and of the public at large as Ruskin and Le Corbusier have done, a quality of oratory is required that Schwarz has not got. The quality of his style is poetic rather than oratorical. Like Ruskin's *Seven Lamps of Architecture*, Schwarz's church book explores seven fundamental aspects of design, seven possibilities of schemes that are based on the realities of Christian thought.

The First Plan is called: *The Sacred Ring*. All that is needed is a table, the bread and the chalice, the community around the table and the walls around it. This is the simplest form of a church—the community of a few,



and the promise of the presence of Christ in their midst. When there are more people than the single ring can hold, the children might be closest to the altar, and then the young people and the adults in the outer rings. The ring establishes the relationship to the centre and also the relationship of one to another. The openness of each to each within the circle and the protective enclosure of the concentrating circumference describe the meaning and strength of a community; this plan directs all communion between the members through the centre, which is the common heart. Thus a simple building emerges—not necessarily circular—covered by a spherical dome, that means a community on the earth under the intangible limiting sphere of the sky; this envelope surrounds the light, the secret, and the common heart. Without the centre the plan would be as disconcerting as all secular domes, but with the centre there is both light and darkness, intimate presence and remote intangibility, day and night, origin and departure: theologically the dome is understood as the Father's hands enfolding the world.

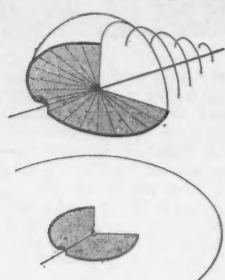


By way of illustration a design is shown where a central shaft carries the vault. The altar surrounds the shaft; shaft and altar are very light, and the light fades as the shaft passes into the shape of the vault, rising like a fountain and falling behind the rows of seats.

The Second Plan is called: *The Open Ring*. The ring is open towards the east. The altar belongs to the community; but just there, in the centre, a gap appears. The altar is both centre and threshold. The part beyond is light but inaccessible. There is no brilliant light except beyond the threshold. The ring loses its vitality in a vain effort to close the gap. The altar is not the source of light, but the recipient of light, the place where the light is transformed and redirected. The whole plan is comparable to the structure of the human eye, it is a symbol of humanity itself, of its incompleteness, its dependence on the ray that



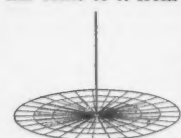
connects it to the central source of light and warmth. There are proposals in this chapter how the radiant eastern part could be designed: as a series of diminishing arches, doorways into infinity—



a baroque idea—or as a fluid and complicated series of rooms, such as the medieval apses of some churches, or there could be a window or a grille opening into an empty vault that is very light.

The Third Plan is called: *The Light Chalice*. Sacrifice and prayer rise like incense, and the light descends on to the altar. The plan is open

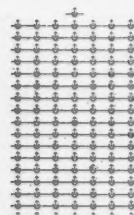
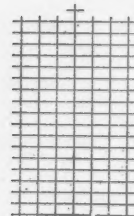
in a vertical perspective that ends in radiance. The essential idea is that over the dark vault there should be a contrasting vault of light—not a continuation of the first, but separated by a wreath of light. The altar is raised on steps towards the light. To the community it is the source of light, but in reality it has no light of its own, but that which has come to it from above. The central part of the



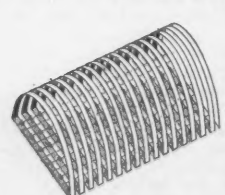
plan is like a chalice that receives the light. The meaning of this plan is a rising against the heaviness, the darkness and the formlessness of the earth. Man's upright body rises against the heaviness, but the dark vault

encloses him like a cave. He breaks the cave and frees himself by allowing the light to stream in through a wide leak in the dark shell. The cave is turned into a sacred landscape, open to the sky, protected by a horizon of heights, an open valley drenched in light, in whose midst a pinnacle is raised that is touched by the first rays of the sun.

The Fourth Plan is called: *The Sacred Path*. The centre advances into unattainable infinity, and the Open Ring reforms into the parallel ranks of a



nothing further. The structure itself has only relative significance, a transparent envelope. The Gothic cathedral that weaves external and internal



space into a fragile network, darker near the ground, lighter in the upper regions, is an ideal interpretation of this conception.

The 'Journey' can be interpreted as a journey through time and history, as a series of spaces, corresponding to historic periods. This

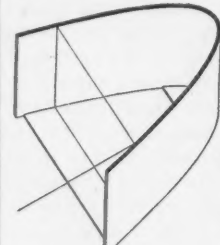
was done in Egypt, and it was done in St. Mark's in Venice, too: history built for all to see and comprehend.

The Fifth Plan is called: *The Dark Chalice*. This plan depicts the arrival of the people after the Journey. The Lord is seated, receiving the procession. On the high walls to the right and the

left angels and saints, and the light that comes to meet them are His arms outstretched. The way opens out into a bright hollow, the open hand into which the devout pilgrim gives himself. The wall that closes the space at the dark end behind the procession is only an accidental limit. There are no windows that could interfere with the great light-

ness of the altar space, that irradiates the curved wall behind the altar. On this wall Christ may be shown, very great, on gold, with open eyes and arms outstretched.

The screen at the opposite

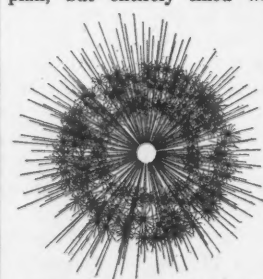


end behind the people should leave much empty space to show that the journey is at an end, and the room should darken towards the screen. Because the arrival is not final, because the Judgment is still outstanding and because the procession has to be reversed into darkness, this plan is called the Dark Chalice; when the congregation leaves the church they face the deep red rose over the

portal through which they came in; the setting sun and darkness of the world.

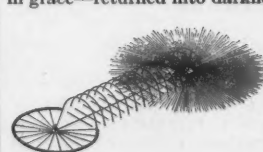
In section or on plan the parabola is the tragic curve of life, interpreting the rise and fall, the attempt to touch the light apex, and the inevitable recession into darkness. In its whole course the light remains an interlude that is soon past: but the single moment of brightness may abolish the constant dim animal fear of death.

The Sixth Plan is called: *The Transparent Universe*. Again the people are surrounding the altar. But the envelope no longer contains both darkness and light, but light alone. Complete darkness is the forecourt of pure light, the promise of resurrection. This design is a song of praise, a bridal hymn in white and gold. The dome is structurally the same as in the first plan, but entirely filled with light. There are



different ways to achieve this aim, but they all mean the same thing: that the world is filled with eternal light. This plan was achieved at Neresheim and at Vierzehnheiligen—baroque churches—and in some byzantine churches, but never in the Gothic era.

The Seventh Plan is called: *The Dome of all History*. It is the culmination of all previous plans. In six plans the story of the people who assemble around God is told and transformed into static images; guided to the threshold, where the earth is at an end—led on a long pilgrimage when all attempts at harmony remain unfulfilled—received in grace—returned into darkness—and clarified into final glory. In these plans the external world and the sky had played their part as well as the built edifice. These six plans may be linked in the



seventh thus: At first all is turned upon itself in a cave-like structure, then a light appears either at the crown or at the circumference. The closed form is torn open, what was protected is exposed, and what was static begins to move forward. A powerful surge is achieved which slows down to a standstill at the apex and then begins to fall back. Time stands still; at that point the way widens out into a new spherical space, a new world is assembled around a new centre. Such a building would be one permanent image of what has happened throughout history.

The great dome is the true Body of Christ, in which all the members are joined together. The Simile of the 'Body of Christ' that has inspired the architects of the great medieval cathedrals is reinterpreted in each area. No period can in itself alone achieve such a scheme, but the idea of the plan can become apparent in the architecture of a period, and in the ceremonial that takes place inside the building.

Gerhard Rosenberg

Shorter Notices

ELY CATHEDRAL, No. 3 in the series Cathedral Books. Lund Humphries. 3s. 6d.

Lund Humphries's *Cathedral Books* are an exemplary enterprise—guides written by the most knowledgeable and intelligent experts, illustrated by about twenty-five first-rate photographs and sold at only three and sixpence. The only complaints one has are that there are not more of them, and that the rate of their publication is so unreasonably slow. Dr. Whinney's St. Paul's and Mr. Pantin's Durham have now at last been followed by Professor Webb's Ely—a balanced account of the historical position and the aesthetic characteristics chiefly of the Norman and the early fourteenth century work. As Professor Webb is at the same time working on the Cambridgeshire volumes of the Royal Commission on Historical Monuments, he is no doubt going to enlarge there on some of the special points which, within the scope of the twelve or fifteen pages of text of the Gallery Books, he could only touch upon.

N.P.

EVOLUTIONARY THOUGHT IN AMERICA. By Stow Persons. New Haven, Yale University Press, 1950. \$5.

A symposium of lectures held at Princeton University and dealing with the effects of nineteenth century theories of organic evolution on economics, literature, religion, philosophy, psychology and also architecture. The architectural chapter is by Professor Donald Egbert. He has taken a great deal of care over its preparation, and though it does not read easily, it is well worth close study. It is sixty pages long and provided with 155 notes and 24 illustrations. Its centre is the theories of Sullivan, Wright and Gropius, but it goes back methodologically to definitions of such dangerous terms as organic, romantic and naturalism, and historically to the systems of Leibnitz, Kant, Herder, Goethe, Schlegel and Schelling. On Schinkel and Semper also there are some interesting paragraphs.

N.P.

Books Received

BUILDINGS IN ENGLAND DOWN TO 1540. By L. F. Salzman. Oxford University Press. 50s.
ARCHITECTURE AS A CAREER. By Maurice E. Taylor. Iliffe. 10s. 6d.
STRUCTURAL ADHESIVES. By K. S. Meakin. Lange, Maxwell and Springer. £1 1s.
SCIAGRAPHY. By John M. Holmes. Pitman. 15s.
RIGID FRAME FORMULAS. By A. Kleinlogel. Frederick Ungar Publishing Company, New York. \$10.00.
CHELTENHAM. By Bryan Little. Batsford. 9s. 6d.
ART AND THE NATURE OF ARCHITECTURE. By Bruce Allsopp. Pitman. 16s.

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JOHN NASH AT ST. DAVID'S, 1791

St. David's Cathedral has never been a safe building. Since 1180, when Bishop Peter de Leia began erecting the Norman cathedral, it had needed continual repair and restoration. In 1220 the tower collapsed and in 1248 an earthquake threatened the safety of the structure. On two occasions, within a century of one another, in 1791 and 1862, the west front has been rebuilt, and once again the leaning arcade urgently needs attention. The second of the two rebuildings referred to was due to Sir George Gilbert Scott. For the first the Chapter went to John Nash. Nash lived in Carmarthenshire from 1784 to 1796, and buildings designed by him are familiar from Mr. Summerson's book. This, however, contains less of his work at St. David's than can be gathered from the original documents, and so some additional information may be welcomed.

In 1789 the Dean and Chapter opened a Subscription List 'for repairs to the Cathedral Church of St. David's.' Headed by the Bishop with a donation of £100, subscriptions amounting to £1,290 3s. 0d. had been promised by July 1790, and included £5 5s. 0d. by Mr. Nash. Eventually the list was closed at £1,931 15s. 6d., of which £1,837 5s. 4d. had been paid. Amongst the names of those 'doubtful or not yet paid' is that of John Nash, still owing his promised £5 5s. 0d.!

In spite of this, Nash was asked to convert into a Chapter House, a building which had originally been a workshop for repairing the church, but which, after the addition of a large room above it, had been used as a Grammar School. Nash designed the alterations which cost £645 12s. 9d., although his own fees amounted to only £29 1s. 10d. However, his more important commission to rebuild the west front soon compensated him fully.*

By April 1, 1791, the tenders had been submitted and two days later the contracts were signed. Nash had put his specification and drawings in the hands of printers in Bristol where various builders inspected them. They in turn sent their tenders to Canon Davies at Brecon where

they were opened, and where Nash spent four days, probably supervising the arrangements. Tenders came from as far apart as Bath, Marylebone, Hereford and Haverfordwest. A John Gabriel of Bath was prepared to carry out the complete work for £1,705, but the separate tenders of Joseph Mathias of Uzmaston in the County of Pembroke for the carpentry, and James Yates of Bromyard in the County of Hereford for the masonry, were accepted. The former for £750 was to include woodwork, piles, shoring, oak doors, door frames, cast iron, and glazing; Mr. Yates's tender simply included the walling, architraves and window tracery and amounted to £799 2s. 0d., though if he could substitute the local stone for the Portland stone dressings he was prepared to reduce his price by £100 2s. 0d.

Nash's instructions in his specification were quite detailed and he supplemented these with drawings and not infrequent visits by himself and his clerks of works to the site.

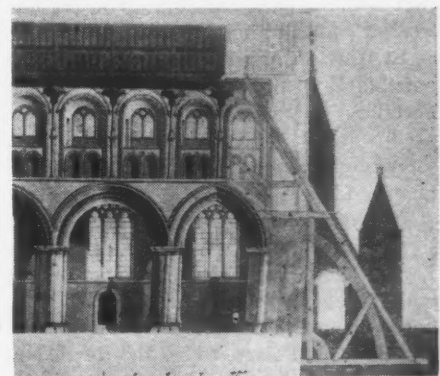
The underlying cause of trouble at the Cathedral was that the foundations of the Norman building were wholly insufficient for a marshy site. In consequence of this the west wall leant outwards, under the enormous pressure of the Norman arcade. The wall had moved half an inch per year during the twelve years previous to the rebuilding in 1791, and according to an account Nash himself gave to the Society of Antiquaries in Burlington House, four years later, the wall overhung its base by 2 feet 11 inches. A more credible figure is that of 12 inches which he quotes in his specification.

The plan Nash proposed for counter-acting the alarming situation was certainly a bold one, but not bold enough. He succeeded in checking the movement of the wall and arcade, but made no attempt to restore them upright, and to this day the Norman piers remain out of the vertical. The architect, afraid to interfere with the arcade to any extent, says:—

'... the arches connected with the front had followed the same inclination and was supported only by the thickness of the West front wall and the strength of its cement and this dependence of the Saxon piers and arches on the West front make it difficult to take down the west front for the purpose of rebuilding without endangering the existence of the piers and arches.'

Nash certainly was aware that he might all too easily bring the whole arcade toppling down like ninepins. Thus he had to be content with putting up two huge buttresses to receive the thrust of the arcades, rebuilding the upper half of the wall, and facing the lower half to make it appear upright.

The first process was the making of new foundations 15 feet wide, to receive the intended buttresses, and the inserting of a wrought stone arch along the length of the



Section through the west front of St. David's showing Nash's proposed reconstruction. Drawn by A. C. Pugin, c. 1791.

base of the existing wall in an attempt to steady this by discharging the thrust on to the new foundations. The excavation was taken down 10 feet and cost 6d. a yard, and the masons received 10d. a day for work on the foundations. Timber shoring was then erected in double framings opposite the ends of the arcades and connected horizontally. This took the strain of the arcades and enabled the next stage to be effected which was the demolition of the whole of the upper part of the wall down to the sill of the principal window. To enable this to be carried out, the roof and carved ceiling were removed to the extent of half a bay. The wall was then rebuilt upright in the local building stone of a rich plum colour, quarried nearby at Caerfai and Caerbwdy. Meanwhile the lower part was being treated to a casing of ashlar, '6 inches thick at the sill, at the bottom 10 inches,' and the stonework throughout was specified to be 'tool'd, bonded and cramp'd.' In actual fact the stonework appeared to be nothing of the sort for Nash strongly condemned Mr. Yates's workmanship in his report to the Chapter in 1793.

'In spite of frequent threats and remonstrances he continued to execute his work in an unworkmanlike manner. . . . Stones of all sorts without attending to soundness or colour have been used. . . . Cramps have been omitted and the design unattended to.'

It was the last discrepancy that probably aggravated Nash most.

The remainder of the work consisted of building around the timber shores already erected the huge stone buttresses which incorporated wrought stone relieving arches. Apparently the shores remained and continued to act as supports until the mortar joints of the masonry hardened.* Most of the materials were shipped to the

* The survey of part of this work survives in the National Library of Wales and includes details of the construction and materials. Re-roofing the building '75 feet long and 32 feet 6 inches wide over the crosses' at 6d. per square yard, cost £6 15s. 4d. with an allowance of 7s. for the hips, 'which is 21 feet long each hip.' It includes measurements of walling, stacks, fireplaces (for the building was equipped with kitchens and cellars) and window arches at 4s. per arch. A statement at the foot of the account in a small and neat handwriting, reads 'Measured and Valued, John Nash.' The building survived only a short time. In July, 1829, it was pulled down and the ground levelled. Manby's opinion of it was guarded, but in his *History and Antiquities* he tells us that 'it was much condemned by visitors not only from its own appearance but from its being contrasted by those ancient and noble structures so nearly seated by it.'

* I understand from the Architect to the cathedral, A. D. R. Caroe, that he recently (1948) found these shores still embedded in the masonry, and removed them.

site, shipping being the normal transport of this coastal region. There was no oak or other suitable timber at St. David's and so had to be imported. The Portland stone that was brought was shipped in its unworked condition so that the local labour at St. David's should benefit as much as possible by the money being spent. Certainly they appeared to be badly in need of it, for Nash found there 'the most sorry mud and stone buildings that can be imagined.'

The day before the contracts were signed, the Society of Antiquaries in London had given their blessing to the undertaking at an Exhibition in Burlington House of drawings of the Cathedral and Bishop's Palace, which the Revd. Mr. Holcombe, Canon Residentiary, arranged for them. He also gave them a short account of 'the history of this venerable pile of buildings and of its present decay'd condition.' A second exhibition, this time arranged and presented by Mr. Nash himself, was given to the Society in 1795. The architect gave an account of the drawings and the work he had done at St. David's. The antiquaries apparently expressed 'great approbation of the intentions of the Chapter and admiration of the curiosity and singularity of the drawings.'

The dozen or so drawings displayed comprised perspectives, a plan and sections, and elevations of the Cathedral and included the work of two other draughtsmen, both employed by Nash, namely J. A. Repton and A. C. Pugin, who, like their master, were later to become eminent men in their profession.*

In his report Nash referred to the 'restored' state of the building, and added that he did not consider himself at liberty to change any part of the original form, but merely to reinstate them. It would, indeed, be a broad interpretation that considered the entire west front as 'restored' and no more. The new front certainly provided a very different appearance with the two huge pinnaced buttresses, the castellated turrets and the large hybrid window, the latter a crude assortment of Norman, Decorated and Perpendicular details. Altogether a very dreadful composition (4, p. 265; Nash's own drawing of it).

Fenton, the antiquary, was less restrained in his judgment of the new work at St. David's than was Manby. He referred to the 'incongruous mass at the west end of that venerable fabric' and continues:—

'It consists of an awkward smattering of the many of the varied features to be met with in the long range of the Cathedral. Instead of one uniform mode we behold not anything that is chastely

* I find that these drawings were offered for sale along with Nash's other drawings and books on July 20, 1835, and fetched £1 8s. 0d. Most of these are now in the Society of Antiquaries, Burlington House. 2, on the facing page, 'A View of the Ancient City of St. David's.' A. C. Pugin, c. 1791.

copied or applied with judgement so as to accord with the ancient manner. . . ' He also quoted an eminent contemporary artist as saying:—

'The defects are charged solely to Mr. Nash's account.'

So remained the west front for barely 70 years until 1862, when the Chapter called in Mr. (later Sir) Geo. Gilbert Scott to undertake the complete restoration of the Cathedral including tower, choir and West front. His report confirms a continued sinking of the foundations, and describes Nash's work as having 'greatly shattered the pillars, arches and superstructure.' He also indicates that the unfortunate Mr. Yates's workmanship had not stood the test of time, as the stone facing of the 1791 work had weakened badly. Scott seemed determined to find every excuse to have the front rebuilt, though from the first he felt the necessity of retaining the buttresses, but with 'some amelioration of their form.' Guided by old prints of the front Scott substituted the present one (see photograph 5, p. 265), an attempt to reproduce the original. Pugin's measured drawing which has recently been brought to light at the Society of Antiquaries, and to which Scott did not have access, shows us to what extent the old prints were reliable and how much is the hand of Scott (3, p. 265).

The story of Nash at St. David's, however, did not end with his taking leave of the Canons at the Audit of 1794, when the Chapter were unable to pay their architect's fees in full. This is scarcely surprising, for in addition to Yates's payment of £846 12s. 0d. and £738 8s. 0d. to Mathias, Nash presented his final account for £412 18s. 7d., to him a very acceptable percentage. The only payment that had been made to Nash was £150 in 1794, so he agreed to accept a penal bond for £500 in respect of the remainder, a form of legal IOU. From 1794 to 1797 he received the annual interest of £10 on this bond and also two payments of £33 and £43. The payment of the interest and all further mention of the debt ceases in the Chapter account books after 1797.

Not until July 4, 1816, nearly twenty years later, was the subject brought up again. Nash, the favourite of the Prince Regent, with St. David's far behind him, was designing his Brighton extravaganza and the Haymarket Theatre, a successful architect with even greater success to come. But to the new Chapter of St. David's came a demand, out of the blue, for £500 for full payment of the bond. An extraordinary series of acrimonious letters between members of the Chapter, their clerk, and solicitors follows this unexpected event. The account books were searched for evidence of full payment, but

none except those I have listed was forthcoming. The clergy, however, in spite of this were convinced that Nash had received his full dues and several times the honesty of Mr. Nash was queried, and a doubt cast as to the validity of the bond. The bond, however, appeared to be genuine, but certainly the clergy seemed to have some grounds for their beliefs, for the clerk writes, in September 1816:—
'... a part of the debt has clearly been discharged and for which no credit given, a circumstance itself sufficient to induce a resistance to the claim for the pretended balance.'

Further demands from London merely served to stiffen the resistance of the Chapter to the claims, and Canon Payne, writing to the Clerk, suggests that a portion of the Chapter fines had been devoted to the repayment of the bond, and continues:—

'I have no doubt in my mind that it has been paid and that a man of Mr. Nash's then embarrassed circumstances should have suffered an unpaid bond together with an accumulated interest thereon for 19 years, to have remained unliquidated and even undemanded is, to say the least of it, a most improbable circumstance, and the urging of the claim almost immediately after the death of Precentor Wollerton and whom he (Nash) might have conceived to be the last survivor of the chapter with whom he was connected, is at least, suspicious. The fact, however, is that Mr. Probyn is the only known survivor.' Chancellor Probyn, too, was fully in agreement, and:—

'never had the smallest doubt that Mr. Nash was fully paid for his work.'

Nash, for his part, was equally adamant that he had not been paid and declared that he was very hurt that he should be thought capable of demanding payment twice, and in another letter gave the most solemn assurances that the payments made were not on account of his bond.

In October, 1817, Nash's solicitor put forward a reason for the delayed demand for the money, stating that the bond had been assigned to a third party who were now pressing for payment; a plausible explanation. The only sign of retreat on the part of the clergy was Probyn's suggestion that anything would be better than a lawsuit and that, perhaps, they should meet the claim. The Chapter, however, refused to entertain any such idea and further empowered the Clerk to defend them should an action be brought upon them.

Is Nash to be condemned for fraudulent intentions or does the Chapter stand convicted of unpaid debts? Nash never brought his action nor did the Chapter ever pay him.

I. WYN JONES



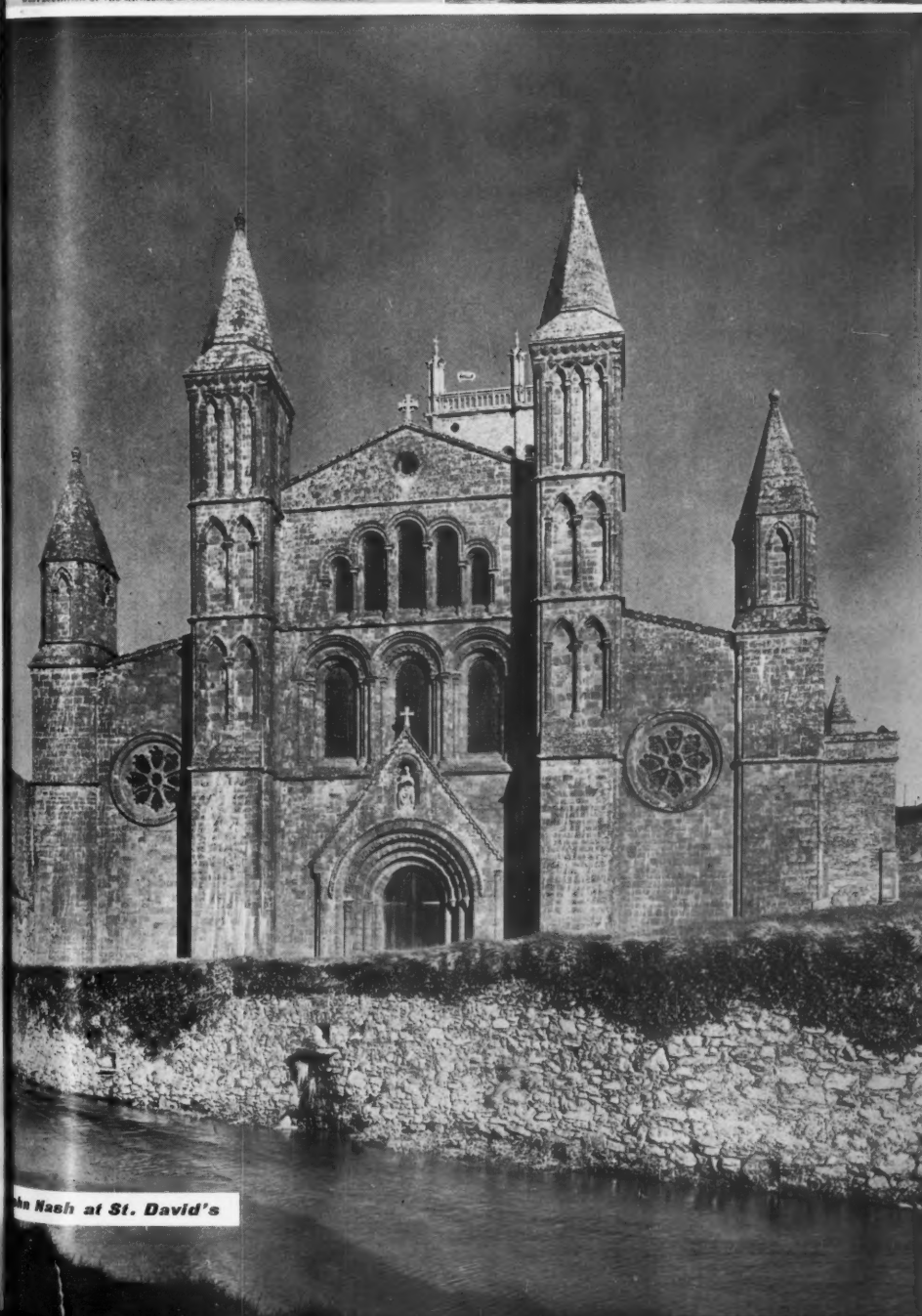
2



WEST ELEVATION OF THE CATHEDRAL OF SAINT DAVIDS IN ITS ORIGINAL STATE.



3,4



John Nash at St. David's

5

INDOOR PLANTS

DRACAENA DEREMENSIS (Liliaceae)

Dracaenas were an old favourite of the Victorians, valued for their foliage. They were first introduced from China in the eighteenth century.

They are more properly plants requiring stove temperatures but they can acclimatize themselves to living-room conditions provided winter temperatures are not allowed to fall below 50° F.

Dracaena deremensis, it is also sometimes called *Pleomele deremensis*, has long handsome pointed leaves, eighteen inches to two feet long and with a vertical stripe. These leaves should be frequently syringed or



sponged and the pot kept damp, either by growing the plant in a double pot with damp peat packed between them or set on a plant table on a zinc tray which has been covered with damp gravel or pebbles, the point being that the air round the plant should be kept as humid as possible.

Dracaenas grow well in a light cool room, shaded from very bright sunlight. It is said that gas has no terrors for them. They can be propagated from cuttings from the main stem or from side shoots or by root cuttings or from seed. The first two methods are more usual. The cuttings should be rooted in March/April in damp sand with bottom heat. Scale, mealybugs and red spider are the enemies to be watched for.

H. F. Clark

FLOORSCAPE

KING'S COLLEGE PAVING

For examples of floorscape in practice the REVIEW has usually had to turn to the anonymous work of the past. Here, for a change—and dare one hope as a portent?—is a piece of

contemporary floorscape, designed by architects William Holford and H. Myles Wright. It is at King's College, Cambridge. Up to 1950 almost all the paths and roadways within the boundaries of King's College were of local hogging—buff brown gravel mixed with a small proportion of sand and clay. Hogging is the customary surfacing for College paths at Cambridge. It is cheap to lay and with cheap labour for maintenance it was found adequate for light traffic and has been used by most Colleges for several centuries. In 1949 an examination was made of the paths in King's, which had not been repaired since well before the war. Their condition was generally bad, especially in First Court where large pools formed after rain. The question of the most suitable surfacing materials, both for First Court and elsewhere, was carefully considered.

The traditional hogging was found to have serious drawbacks. Labour for maintenance is no longer cheap and pebbles are kicked or carried from the paths for considerable distances across the lawns, from which they must be swept to avoid damage to the motor mowers. This is expensive and only partially effectual. Moreover, King's paths have to withstand wear by large numbers of visitors each year, and by a limited number of heavy vehicles delivering coal and furniture. For these reasons it was decided to abandon the use of ordinary hogging. Samples of hogging reinforced with a small proportion of cement, and of gravel on a bituminous base, have been laid at two points to test their suitability for paths outside First Court.

Paths in First Court itself were felt to need a surface which would stand up to heavy foot traffic in wet and dry weather, and would need little or no maintenance for many years. The final choice was York stone pavings flanked by South Coast cobbles.

The main problem of design was to obtain a hard surface broad enough to enable 6 or 7 persons to walk abreast on special occasions while avoiding too great a width of stone below the Chapel. It was also desired to retain as far as possible the small scale customary for paved paths in colleges. These are usually 3 to 4 feet wide, allowing two people to walk side by side, and the domestic scale of communications between buildings is an important element in the general effect of many Courts.

The final design has a central path about 3 feet wide running right round the Court. This is flanked on either side by two other stone paths to give a total paved width varying from 7 feet 6 inches to 9 feet 6

inches. Cobbled strips on either side of the pavings build up the total width of hard surface to about 14 feet. The cobbles lessen the apparent width of the paths and discourage walking near the grass edges, especially at corners.

The existing paths differed in width and at the north and south ends of Gibbs' Building, the most important places, the centre lines of the various paths and doorways did not meet at a point. This called

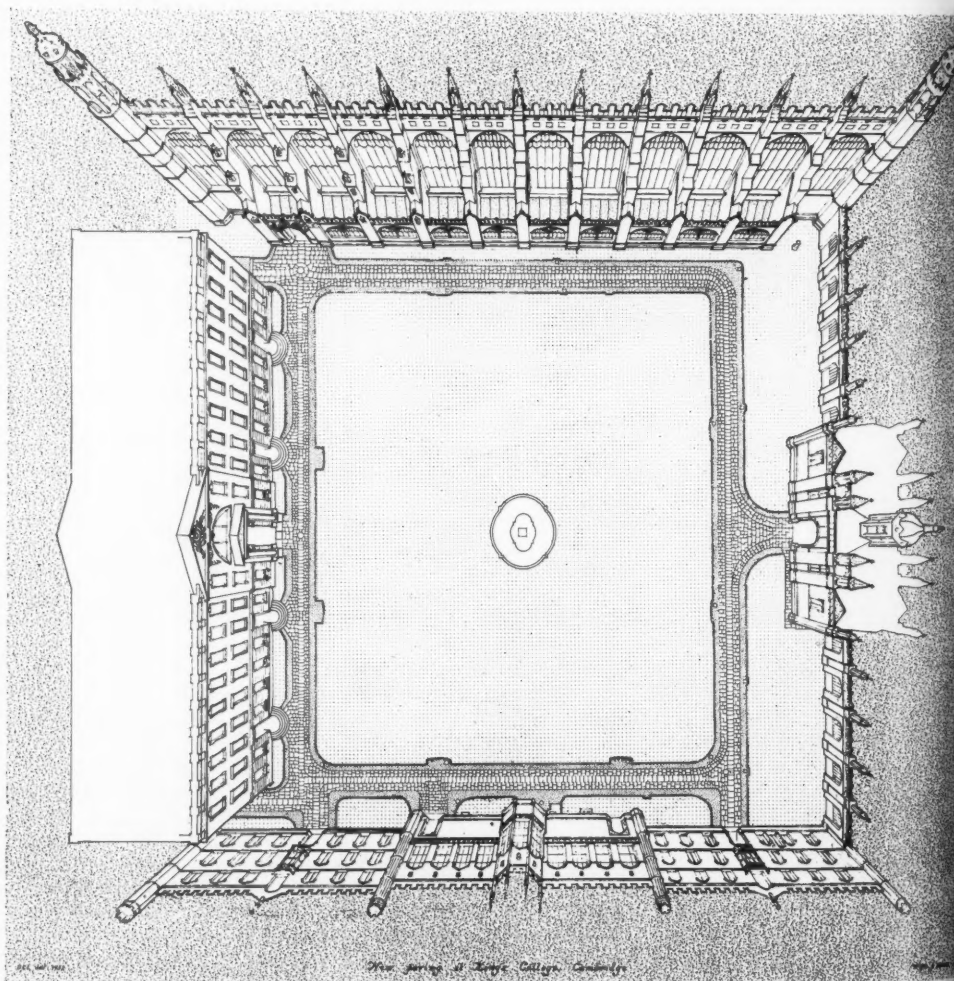


1, paving at the north end of the Gibbs' building. 2, below, bird's-eye view of the court, drawn by Miss D. C. Loader.

for a free and easy arrangement of stones, with just enough pattern to guide the eye. All stones were cut to size.

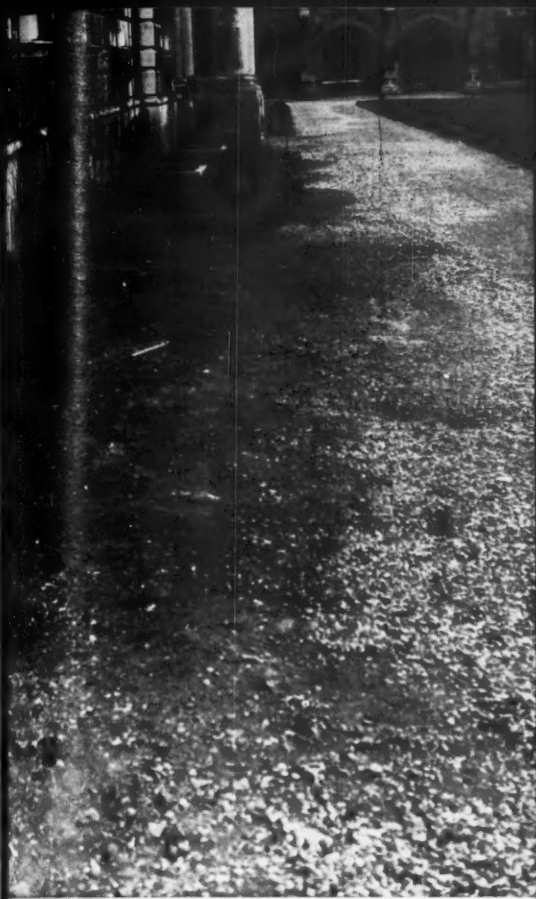
The pavings are of 2 to 2½ inch York stone with faces left as split in the quarry. They are of two shades, grey and buff; while the cobbles vary in colour from near-white, through eggshell browns to grey-blue. So far as practicable the stones were bedded solid in cement mortar to take an occasional motor vehicle. Joints are in cement mortar brushed with sand and are ¼ inch width in the centre path and ⅝ inch elsewhere. Cobbles are ordinary sea-washed stones from the south coast laid in dry cement on sand, and slaked from a watering can in 6 feet lengths. They were brushed over with sand while the cement was still green. Along the north side of the Court a central 9 inch channel was first laid in the cobble strips, the two remaining widths of the strips were then laid to fall to the channel (see photos 5 and 6). The cobbles are separated from the grass by a 5 inch stone edging of offsets from the York pavings.

In cross-section the central 3 feet path is level, and there is an outward fall of about 1 inch to the cobble channel on either side. In the direction of going the falls vary in order to lead storm water to existing stone gulleys. Falls are specially

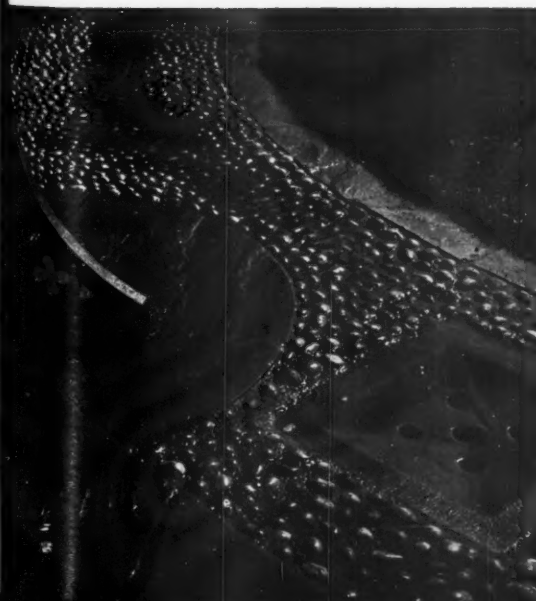


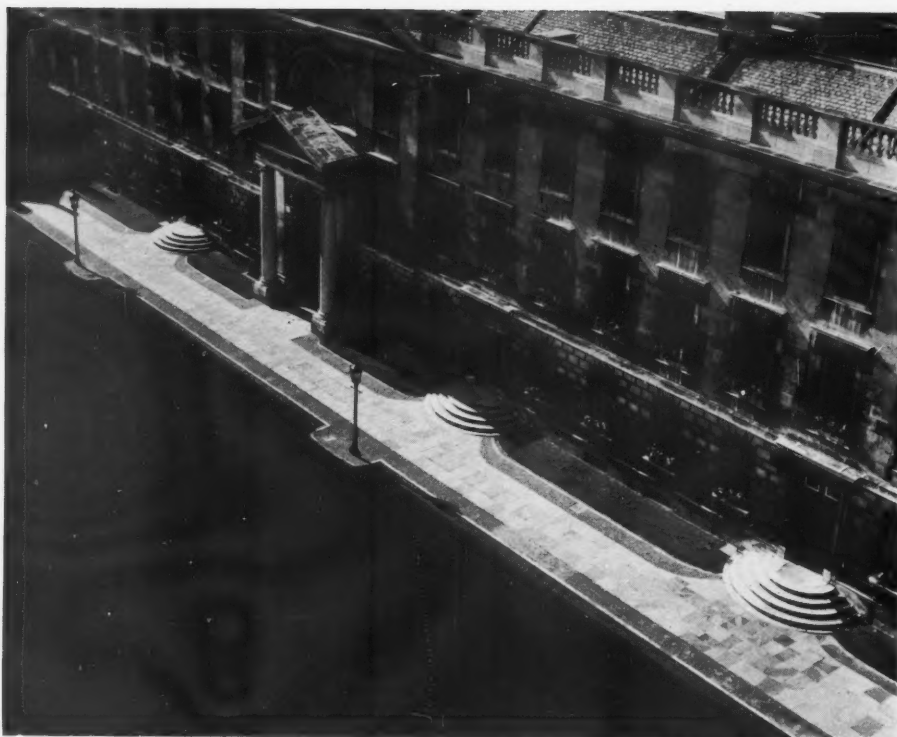
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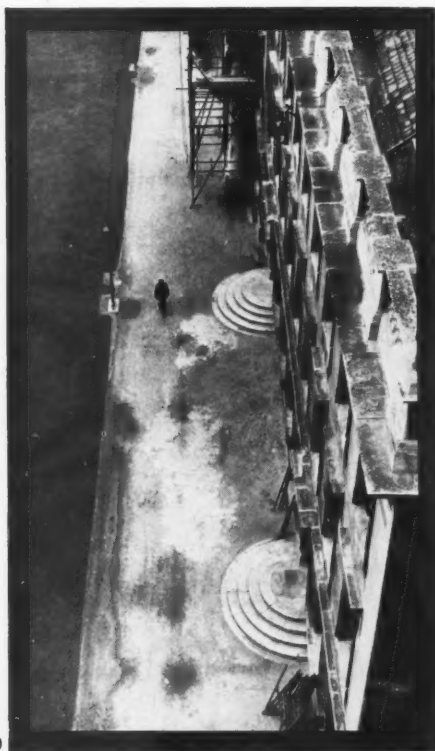
3
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6 **floor scape: King's College paving** 3 and 4, the original paths of local hogging. 5, a corner detail
of the new paving showing the 5" stone edging, the south coast cobbles and one of the 15" square stone gulleys.
6 and 7, two views of the new path on the northern side of the court.





8

The path running alongside Gibbs' building; 8 after and 9, before paving.



9

complex at the main entrance, and outside the Chapel where the stone pavings had to be swept around curves with a fall in two directions.

In general existing gulleys were used but a number had to be moved. 19 new stone gully covers were laid. These are of 3 inch York stone, 15 inches square,

slightly dished and drilled with five 1-inch holes.

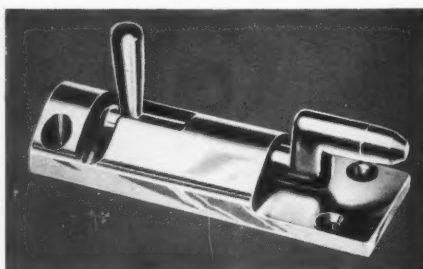
In order to avoid disturbing the pavings when services have to be renewed, a number of ducts were laid below the paths, running from one side to the other. These are glazed stoneware pipes with ends plugged.

M.W.

DESIGN REVIEW

BOLTS AND CATCHES

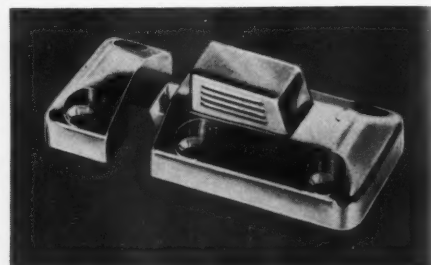
A sensitive engineering approach to industrial design almost always produces natural and apparently effortless solutions without conscious concern with aesthetics. These 'stream-cast' bolts and catches, made by a firm of engineers, are in a similar class to the metal window fastenings commented on in the August issue of the REVIEW. They are essentially robust in design, small, compact



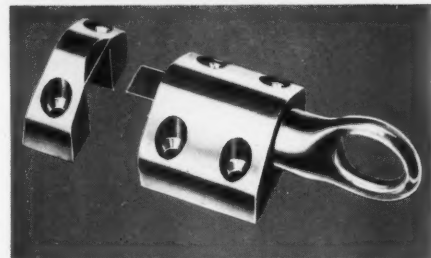
1, 3" necked cupboard and door bolt.

and thoroughly workmanlike, and they look as though they will go on doing their job till the cows come home. More often than not, one would prefer this type of equipment to be hidden, but for the reasons given these fittings ask to be seen.

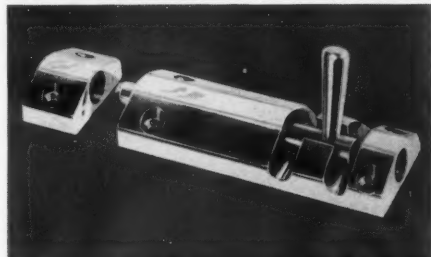
The manufacturers* are zinc pressure die-casters and only entered the domestic hardware field after the war. They evolved the designs themselves to suit this form of manufacture on a continuous production basis, and, although they intended that the designs should be distinctive, their character has to a large extent flowed from the



2



3



4

2, 2" cupboard catch. 3, 2 1/2" fanlight catch. 4, 2" and 3" cupboard and door bolt.

method of production. The use of zinc-based material for products such as these has been prohibited for some time owing to the shortage of zinc, but the prohibition has now been lifted and production is once again under way.

H. McG. D.

* The Thormann Engineering Co.

WORLD

PLAN FOR ROME

The Piano Regolatore for the City of Rome, which has occupied considerable space in the Roman press during the last few months, includes two projects, whose implementation would greatly benefit the city. The

first might be termed of a strategic, and the other of a tactical character. Both are designed to preserve the monumental centre of Rome untouched, while providing outlets for the urgent problems of overcrowding and traffic control, with which the city is confronted.

In their desire to show as much of classical Rome as possible, the Fascists paid scant attention to the provision of accommodation for the people, whose homes had been destroyed by the opening of such broad vistas as those which lead to the Colosseum, and the Theatre of Marcellus; with the result that the 'Borgate,' insalubrious suburbs and shanty towns, such as Primavalle, grew up around the city.

The main overall 'strategy' of the present plan provides for the growth of the city in two directions: towards the sea to the south-west, and towards the Alban hills. The first is to be a zone of intensive and the second of semi-intensive building. Each of the zones is to be flanked on one side by an open space of parkland; that of the Alban hills being in the area of the Via Appia Antica and the Via Appia Nuova; while the other, near the sea, is to incorporate the existing park of Castel Fusano; this latter extension was part of Mussolini's plan for a new Rome.

The 'tactical' provision of the Piano Regolatore is the projected creation of two tunnels under the Pincio hill; leading from the Via Veneto and the Via del Muro Torto; which would debouch into what is now the Via Aliberti (which joins the Via Margutta to the Via del Babuino).

If this project is carried out, both the Via Aliberti and the Via Vittorio (which runs from the Via del Babuino to the Corso) would be widened to carry the stream of traffic to the Piazza Augusto Imperatore (Augustus' Tomb) and the Lungo Tevere and the bridges and Prati beyond.

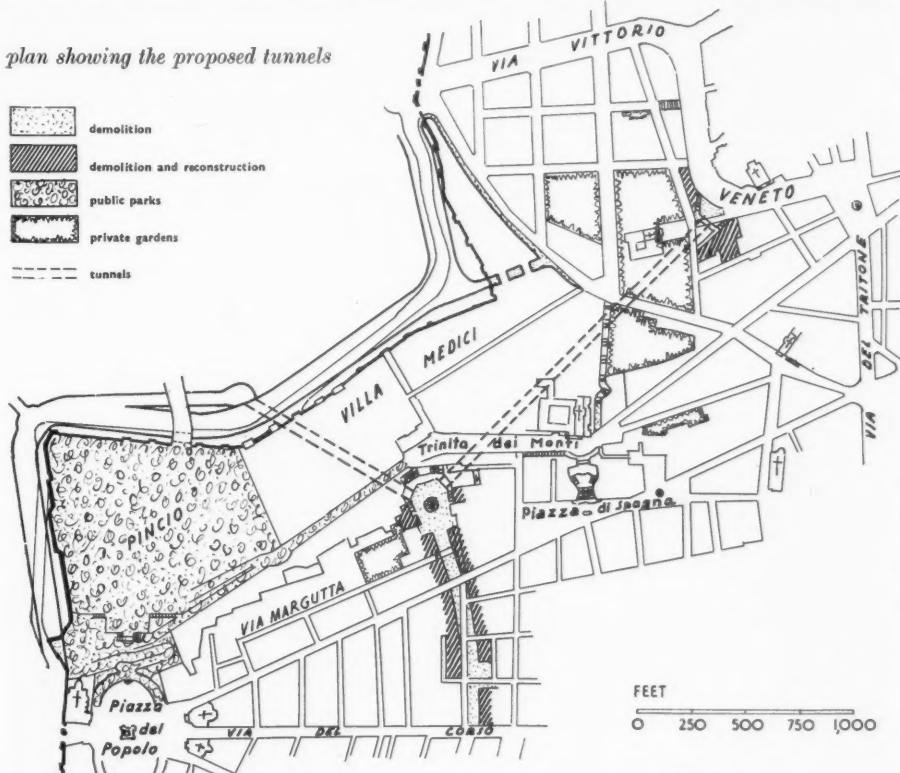
The creation of these tunnels would do a great deal towards easing the traffic which daily blocks the Via del Tritone, the Piazza Colonna, and the Corso; and it could be carried into effect without destroying or damaging any building or area of great architectural importance.

It is to be hoped that the new municipal administration will see its way not only to putting its plans into effect, but to insisting upon some sort of control of speculative building in the areas which are going to be developed, and prevent the



perpetration of a development along the lines of what has taken place in post-war Parioli (above), where soon there will not be a tree or a blade of grass to be seen. *Georgina Masson*

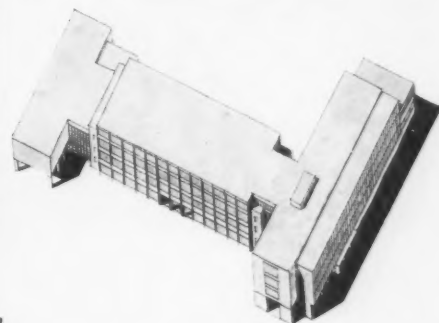
plan showing the proposed tunnels



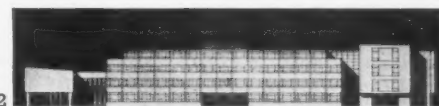
GOVERNMENT BUILDING IN ARGENTINE

Argentine architecture, particularly contemporary architecture, is little known outside its homeland, and overshadowed by the more spectacular and better publicized achievements of other Latin-American countries.

Nevertheless, a recent competition for an office block in San Juan to house branches of various government agencies has produced some interesting designs. The first prize project of Lorenzi, Rocca and



1



2

Oppici is a straightforward, rather Central-European, and unrhettorical building of three connected blocks, 1, and the façades, 2, are surprisingly unemphatic for a South American design. The nature of the site, and daylighting problems, more or less enforced a dumb-bell plan, the scheme placed second also following this layout; but third and fourth prize winners attempted to retain the classical 'brazilian' block with interesting out-buildings. The



3

fourth prize scheme, 3, is, perhaps, the most aesthetically successful of this type, but the internal arrangements were criticized on functional grounds by the assessors.

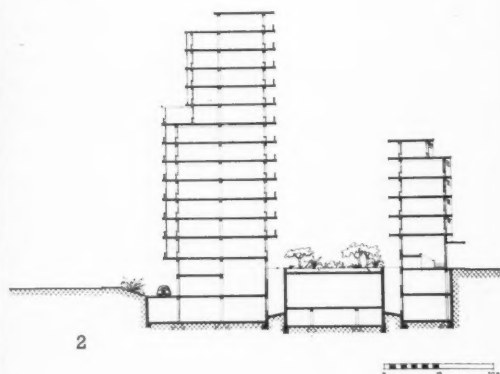
SYNDICATES BUILDING, MADRID

Modern architectural thought in Spain has been something of a closed book since the brave days of GATEPAC; so little information has leaked out since the Civil War that this competition design by Juan



Gomez Gonzalez is of particular interest. The conditions of the competition involved a complicated and extensive schedule of accommodation for the administrative offices, assembly and exhibition halls, etc., of the Delegacion Nacional de Sindicatos (Trade Unions), and this project, 1, the most radical of those submitted, was rejected because it was felt to be too 'advanced' for its site—opposite the Prado, Madrid—and a more traditional structure is to be erected.

The high degree of site-utilization required considerable ingenuity in planning, and Señor Gomez' solution employs two major blocks separated by a light-well cum patio with assembly and exhibition



halls below ground, 2. Stylistically this scheme invites comparison with Daneri's *Palazzo della Mare* at Genoa, or the *Palazzo Argentina* at Milan, and gives evidence of growing unanimity about the form an office block should take in a Mediterranean climate.

P.R.B.

TOWNSCAPE

CANVAS AND COLOUR

Sun-blinds and canopies are dual purpose features, giving colour to the street as well as shade to the shop. The pity is that in Britain, where colour is more important than shade, they should more often than

not be colourless. When the canopy detaches itself from the building and instead of shading a shop turns itself into one—becomes a booth, in short—the opportunity for introducing colour into the townscape should again be far too good to miss.

Yet missed it generally is. The first photograph shows the Market Place at

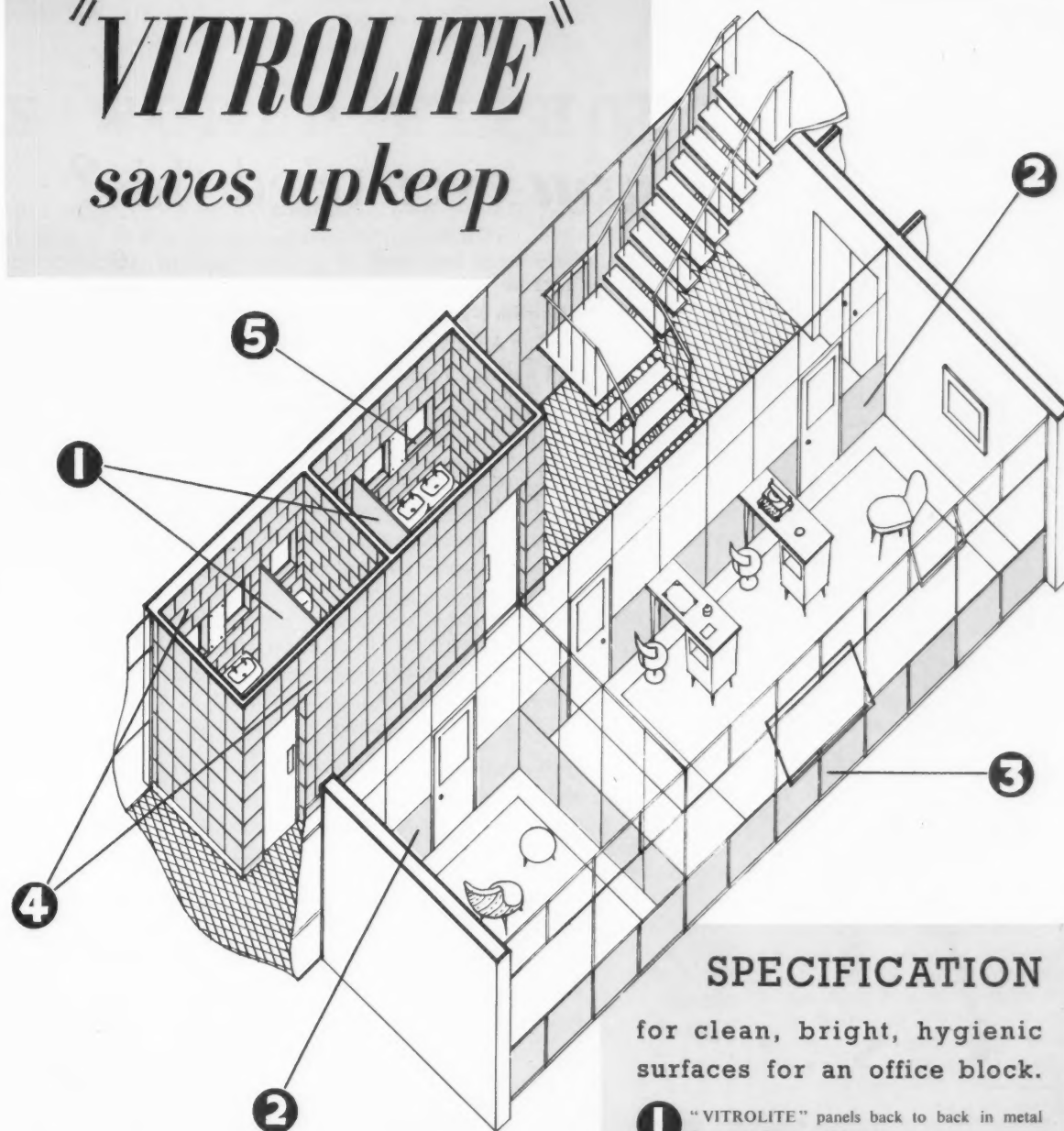


Wisbech. It is a kind of scene that could be duplicated from many English towns, in East Anglia particularly. It has its charm, of course—but how much greater that charm, how much gayer the effect, if the awnings were striped or chequered in a variety of colours! The second photograph, taken at Valencia, points the moral, even though the very light material used for the awning may be more suitable for the Spanish climate than the English. Note, in addition to the gaiety of the awning itself, the happy result of painting the posts that support it white; here surely is something which could be imitated in this country right away. For temporary structures fresh paint and lively colour are absolute necessities; without them they too easily look drab and makeshift. A.B.



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- 5 "VITROLITE" cills and reveals to lavatory windows.

"VITROLITE" has a hard, brilliant, fire-finished surface which needs only a damp cloth to keep it clean. It is made in Black, White, Green, Green Agate, Primrose, Turquoise, Egg Shell and Cream, and is unharmed by water, soap, grease, oil or any acid except hydrofluoric.

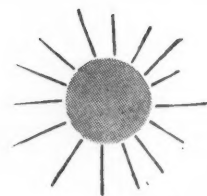
Consult the Technical Sales and Service Department at St. Helens, Lancs., or Selwyn House, Cleveand Row, St. James's, London, S.W.1. Telephones: St. Helens 4001, Whitehall 5672-6.



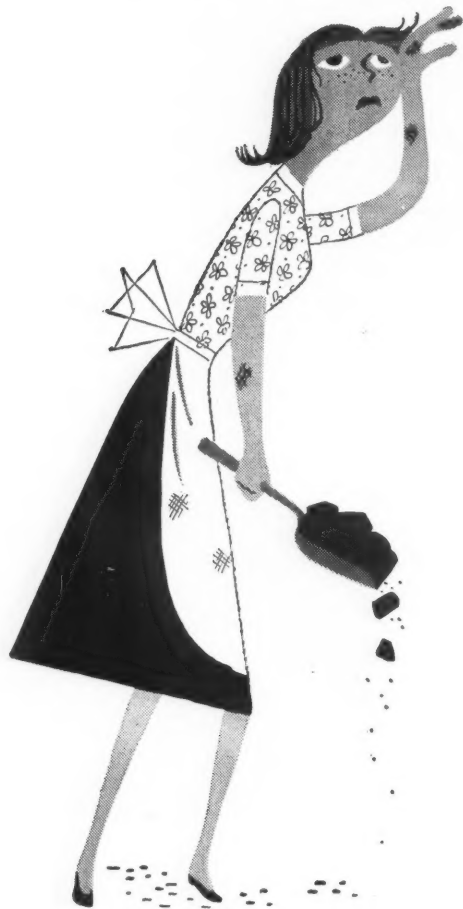
Supplies are available through the usual trade channels.

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Have *you* ever tried this?



Ever worked, or even sat, in a room on a hot summer's day with a fire alight behind you? Ever stoked a fire—on a boiling August afternoon, just so that the family can have hot water, or because there are clothes to be washed? If you haven't, you can well imagine!

*

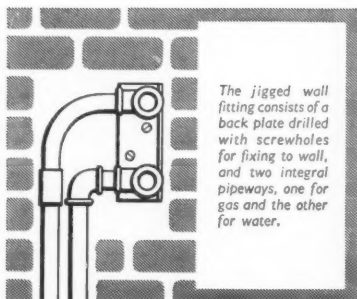
And how about your tenants! Have *they* an alternative to the solid fuel heating system—or do they stoke all year round, and so waste solid fuel? Well, there *is* an alternative. Once again Ascot take the lead to make it possible, with the jiggged wall fitting.

*

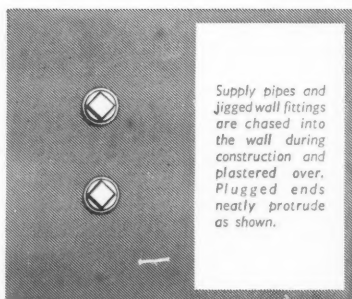
The Ascot jiggged wall fitting is chased in *during the erection of houses or flats* leaving only neat plugged ends exposed. Cost is negligible. An Ascot heater can then be fitted, at any time, in about 20 minutes, with no disturbance to the decoration.

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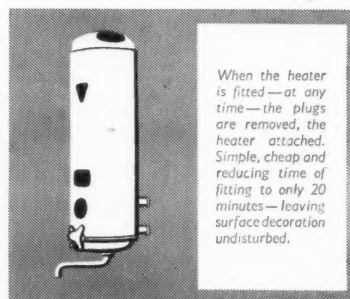
The Ascot jiggged wall fitting cuts the cost of installing gas water heaters to a matter of a few shillings per house. 44 housing authorities have already adopted it. Over 20,000 have been installed. The jiggged wall plate will take the Ascot 503 range and the Ascot RS52/1 boiling water heater. A leaflet is available, and full details will gladly be supplied.



The jiggged wall fitting consists of a back plate drilled with screwholes for fixing to wall, and two integral pipeways, one for gas and the other for water.



Supply pipes and jiggged wall fittings are chased into the wall during construction and plastered over. Plugged ends neatly protrude as shown.



When the heater is fitted—at any time—the plugs are removed, the heater attached. Simple, cheap and reducing time of fitting to only 20 minutes—leaving surface decoration undisturbed.

ASCOT GAS WATER HEATERS LIMITED • 43 PARK STREET • LONDON W1

THE WORLD WITHOUT

Sunday in London in the rain: the shops are shut, the streets almost deserted; the aspect is that of an immense and well-ordered cemetery. The few passers-by under their umbrellas, in the desert of squares and streets, have the look of uneasy spirits who have risen from their graves; it is appalling.

I had no conception of such a spectacle, which is said to be frequent in London. The rain is small, compact, pitiless; looking at it one can see no reason why it should not continue to the end of all things; one's feet churn water, there is water everywhere, filthy water impregnated with an odour of soot. A yellow, dense fog fills the air, sweeps down to the ground; at thirty paces a house, a steam-boat appear as spots upon blotting-paper. After an hour's walk in the Strand especially, and in the rest of the City, one has the spleen, one meditates suicide. The lofty lines of fronts are of sombre brick, the exudations being encrusted with fog and soot. Monotony and silence; yet the inscriptions on metal or marble speak and tell of the absent master, as in a large manufactory of bone-black closed on account of a death.

... And these nude statues in memory of Greece! Wellington as a fighting hero, naked under the dripping trees of the park! That hideous Nelson, stuck on his column with a coil of rope in the form of a pig-tail, like a rat impaled on the top of a pole! Every form, every classical idea is contrary to nature here. A swamp like this is a place of exile for the arts of antiquity. When the Romans disembarked here they must have thought themselves in Homer's hell, in the land of the Cimmerians. The vast space which, in the south, stretches between the earth and the sky, cannot be discovered by the eye; there is no air; there is nothing but liquid fog; in this pale smoke objects are but fading phantoms, Nature has the look of a bad drawing in charcoal which some one has rubbed with his sleeve. I have just spent half-an-hour on Waterloo Bridge; the Houses of Parliament, blurred and indistinct, appear in the distance but a wretched pile of scaffolding; nothing is discernible, and, more particularly, nothing is living, except a few steamboats skimming along the river, black, smoky, unwearied insects; a Greek watching their passengers embarking and disembarking would have thought of the Styx. He would have found that to exist here was not to live; in fact, life here is different from what it is in his country; the ideal has altered with the climate. The mind quits the without to retire within itself, and there create a world.

H. TAINE (*Notes on England*), translated by W. F. Rae.

Published by Strahan & Co., 56, Ludgate, London, 1872.

MARGINALIA

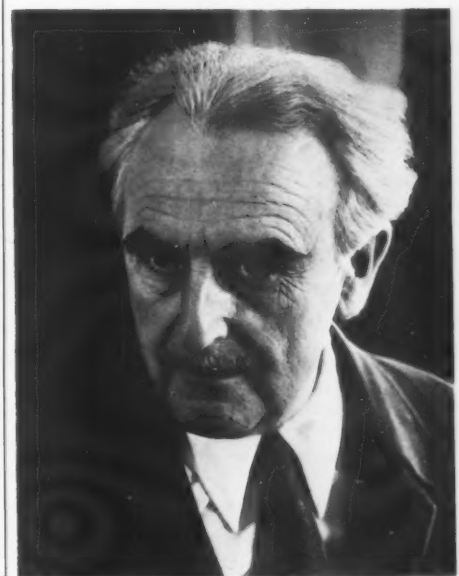
A Worthwhile Summer School

At Attingham Park, near Shrewsbury, a late eighteenth century mansion (George Steuart, architect) owned by the National Trust and used as the Shropshire Adult College, there was held this year an international summer school which it is much to be hoped will become an annual event. The subject of study was English domestic architecture, and the joint sponsors of the course, which lasted a fortnight at Attingham and was followed by a week of visits to

houses in and near London, were the National Trust and the Shropshire Educational Committee. Lecturers included Anthony Blunt, Rudolph Wittkower, Dorothy Stroud, Geoffrey Webb, John Salmon, Phoebe Stanton and Marcus Whiffen; Pitchford Hall, Condover, Longner Hall and Chirk Castle were among the houses visited from Attingham, while on a three-day visit to Derbyshire the party saw Melbourne, Hardwick, Chatsworth, Haddon, Tissington and Kedleston. Among those who attended the course were more than twenty Americans, including architects, museum directors and university lecturers. Quite apart from its educational aspect, such a course has considerable propaganda value at a time when

the fate of so much of England's architectural heritage, and of the country house in particular, is in the balance.

In this Issue



Architect of Offices at Los Angeles (see pages 227 to 233). RICHARD J. NEUTRA was born in Vienna in 1892, but has since become one of the most representative American designers. Raised in the odour of technology (his father was a brassfounder), of sociology, psychology and the humanities he settled, under the influence of Loos and Otto Wagner, for architecture as the field where these interests might be most fully realized. Also at the instigation of Adolf Loos, he went to America in 1923. There he was in contact with Louis Sullivan shortly before his death, stayed with Wright at Taliesin, and moved to Los Angeles in 1926, where he has made an incalculable contribution to the distinctive architecture of the Pacific Slope. Author and co-author of numerous books, winner of some forty awards, prizes, mentions and medals, lecturer or teacher at various times at twenty-odd Universities and similar institutions, he is happily married and the father of three sons, one of whom is an architect.

Publications, Large . . .

The Penrose Annual for 1952 (Lund Humphries, 30s.) maintains the high standard one has learnt to expect of it. Very properly, a portion of it is devoted to reviewing the graphic arts as they were affected, or as they affected, the Festival of Britain. Specially interesting in this connection are Paul Reilly's examination of the printed publicity for the Festival, and Nikolaus Pevsner's contribution on *Lettering and the Festival on the South Bank*. Pointing out that the revival of Egyptian type, so conspicuous on the South Bank, takes us back to the style of the 1930's, Dr. Pevsner observes: 'But there is a subtle change all the same. As for the Grotesques or Sans, Victorian varieties are now preferred to the new ones of Gill and the Germans, just because they lack perfection and evenness (or "colour and character" as the typography book of the Exhibition says

apropos the recent Egyptians). This very coarseness is what designers now welcome. And in the case of the Egyptians, they came back in 1930 because their broad heavy strictly rectangular bodies were so clearly in harmony with the big concrete masses of that phase. It is no accident that the best German Egyptian was called Beton, that is concrete. What is appreciated now—and that is the most interesting lesson in lettering at the Exhibition—is the very contrast between the broad robustness of the letters and the transparency of glass, slim and vigorous steel struts, and thin aluminium lattice work. So what in 1930 was a matter of harmony between architecture and type face has now become one of contrast. In terms of contrast also the re-appearance must be explained of various elegant scripts and florid, leafy Victorian roundabout letterings. They are not period revival, but a playing with period motifs to enhance by contrast the value of the modern architectural elements.'

... and Small

From *Country Life* come the first two of a new series of booklets illustrating National Trust properties which deserves a warm welcome. Selling at 2s. 6d., each consists of upwards of a score of photographs, well reproduced in half-tone, and a brief introduction. (Could not the introduction be enlarged in future additions to the series to fill at least two whole pages?) The subjects of the two published are that *locus classicus* of the landscape garden, Stourhead, and the gardens at Bodnant, in Denbighshire.

Points About Paint

The sturdy individualism of the English is often productive of curious results in the visual sphere. Especially when it comes to paint, there is no knowing what may happen. The photograph below shows what has recently happened in the Borough of Finsbury, London—as nice an example of individualism triumphant as one could hope to find. Connoisseurs of this kind of thing who have had occasion recently to visit the RIBA will have noticed another, on the



other side of Portland Place; there a pilaster standing in front of a party wall has been carefully painted exactly half-way across.

Connoisseurs of colour effects in general were recently entranced by the discovery that Alexandra Gate, Hyde Park, had been painted a wonderful yellow. Here was a stroke of genius on the part of the Office of Works such as one hardly expected from a government department.

Alas! inquiries revealed that the yellow was only an undercoat; the gates were to be black, as before.

The RIBA Library Group

Britain has nothing equivalent to the (American) Society of Architectural Historians and until recently those engaged in research into, or simply interested in, the history of architecture have had no common meeting place at which they could be sure of finding others with similar predilections. Some five years ago, however, a Library Group was formed at the RIBA, with the object of studying the collections of books, engravings and drawings possessed by the Institute, and the monthly meetings of this now flourishing body do so much to fill the gap that it seems right to make its activities more widely known. Most meetings to date have been devoted to studying the works of specific architects represented in the Institute's collections, the usual form being for an authority on the architect or architects in question to give an introductory talk on the drawings displayed. Thus, for instance, John Summerson has spoken on the Smithsons, Rudolph Wittkower on the Burlington collection, Graham Tubbs on the Piranesi drawings, Marcus Whiffen on Sir Charles Barry, H. S. Goodhart-Rendel on Nesfield and on Street, and John Brandon-Jones on Lethaby, Webb, Shaw and Voysey. Another kind of meeting which has produced useful results is that at which members are invited to help to establish the hand or the subject (or both) in some of the Institute's many unattributed or unidentified drawings. The chairman of the Group is John Summerson; the honorary secretary is Kenneth S. Mills, 110, Kingswood Road, Goodmayes, Ilford, Essex, to whom all enquiries should be addressed.

CORRESPONDENCE

Common Ground*

The Editors,

THE ARCHITECTURAL REVIEW

SIRS.—I share fully your general feeling that free civic spaces are being lost everywhere by enclosure and regimentation, and I agree that the recent garden lay-out in Bristol—while no doubt an improvement on the congested mass of hundreds of parked cars which it has replaced—has a somewhat artificial and municipal-parkish air.

Efforts have been made in Bristol, both in Colston Avenue and in the immediate area with which you are concerned, to redeem the busy centre of the City from squalor. Unfortunately, with no intelligent control of the surface treatment of shop and building exteriors—the sort of thing, I mean, for which Stuttgart twenty years ago was notable—it has not been possible to achieve any total effect of dignity or serenity. There is an enclosure, apparently irremovable, of vulgar or banal commercialism. Your 'Townscape' on page

* The letters which follow all refer to the proposals for the centre of Bristol put forward by Gordon Cullen in 'Common Ground,' pages 183 to 189, AR, March 1952.

189 presents a thoroughly civilized ideal, but with the present-day and inevitable whirligig of motor and lorry traffic, often resembling Piccadilly Circus, I doubt if the best-laid plan would succeed in evolving a genuine social centre under those trees. It isn't far enough away from the hurly-burly, and I fear I can't see a handful of quietly conversing citizens enjoying the atmosphere *sub tegmine fagi* as your very attractive artist has depicted them!

I dislike seeming to criticize an admirable idea, but I know in Bath, where certain spaces have been freed as a result of war changes, what might have been a pleasure has been turned into a mess of short-cut pedestrian tracks. If we could get something of the Swedish or Dutch outlook into the hearts of our people there would be some hope, but since all the hope we have lies in a painfully slow public education, it remains for THE ARCHITECTURAL REVIEW to peg away even for distant aims. You have already done an enormous work for the sensible minority, and it is only from these that ultimate changes of mass opinion can come.

It would be an excellent thing if your scheme could be publicly ventilated in Bristol itself, as quite apart from details such a discussion would provoke thought.

Yours, etc.,

J. E. BARTON.

P.S.—As an old Bristolian I still regret the trees that have been lost to College Green, and fear that the new lay-out before the Municipal Hall will be an affair of regulated paths and tame grass!

The Editors,

THE ARCHITECTURAL REVIEW

SIRS.—A point which weighs increasingly with me is the need to preserve the direction of the flow of space in the Bristol Centre. Everyone is agreed that it was calamitous to build over the River Frome, though I suppose that most of us have been so far conditioned by the talk of the traffic pundits as to grant that it had to be.

But it is one thing to build over a river and quite another to lay its ghost. If you look at the buildings on the 'Tramway Centre' (a name foisted on the area by that great Bristol magnate Sir George White, founder both of the Tramway Company and Bristol Aircraft), you will see that they are all facing patiently on to a river quay which isn't there. Their scale, everything about them betokens this; and though you may argue that they will not go on for ever, yet the whole lie of this part of the city is determined by this—literally—underlying fact.

Therefore, if you really want to spoil Bristol as an IDEA (which I am sure you do not) one way would be to do as you suggest and throw an opaque screen across this ancient vent.

For me, therefore, the problem sorts itself out like this:

- (i) The continuity of the space must be kept. (Perhaps the convex front of the Electricity Building was in this wiser than might appear, for it does express the flow of the Frome alongside and beneath its western flank.)
- (ii) This granted, it is equally evident that you can never turn this wide, amorphous, sloping banana shape into a convincing 'place,' either in the cosy sense with which you use the word or in the sense of the Grand Manner as once proposed by the Bristol Society of Architects.
- (iii) The buildings which flank the desecrated quays have been accustomed to look out on to something interesting—viz. ships. That something has been removed and some equivalent must be found. The close-up of a handful of rooks nesting in plane trees will not do. It is a matter of paraphrasing the

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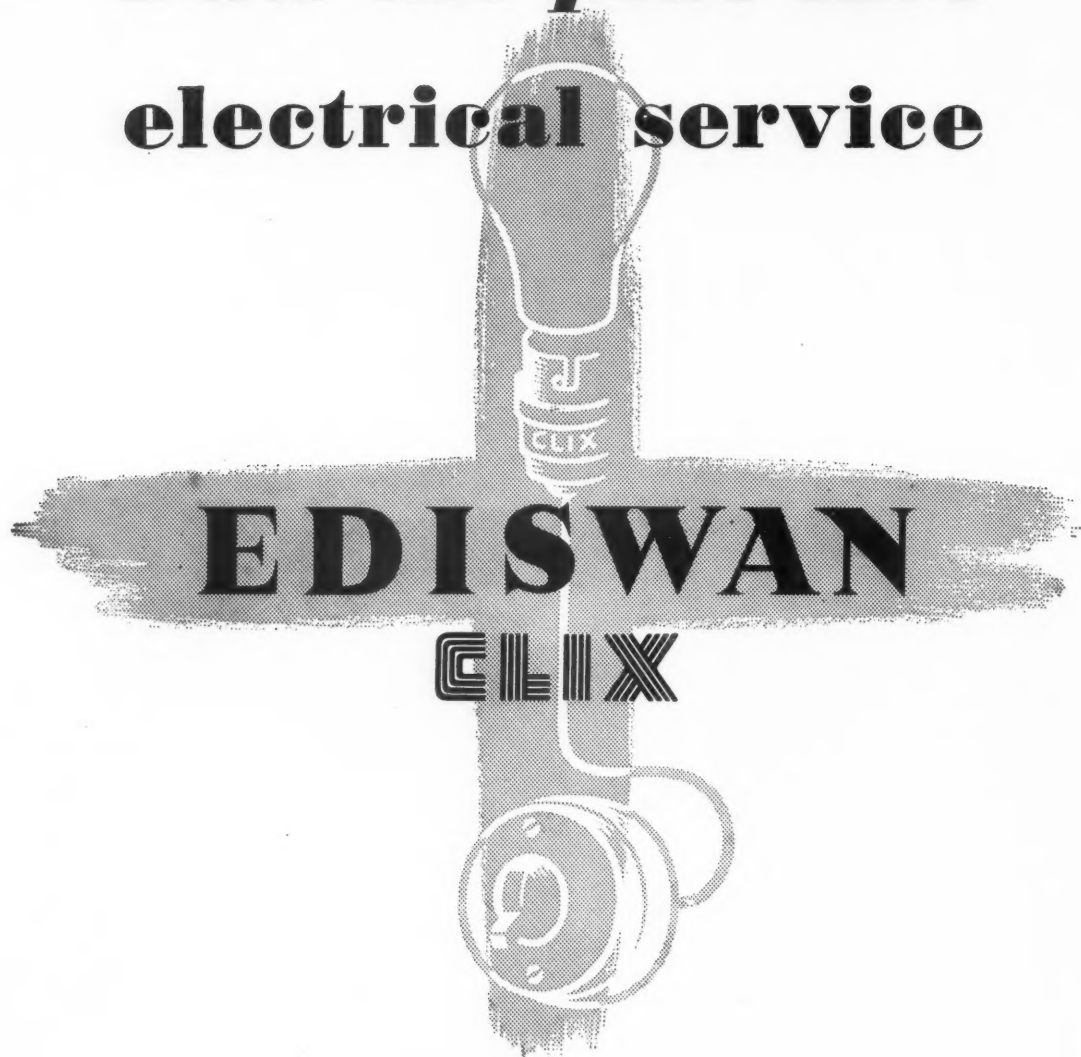


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large ocean-going ships which still anchor some 50 yards away in the adjoining basin.

The only counter that I have so far thought up is to mark the centre line of the Frome with a 'keel' of slender translucent buildings rising to mast height. These could be discontinuous and would not affect that other question of whether or not the traffic should keep milling round them.

If this were done the flow of space would once more dominate this rightly windy gulf, the sense of the ship would be naturally—and what is so important down here, profitably—maintained and the problems of scale would be automatically resolved.

Yours, etc.,

LANCE WRIGHT.

The Editors,

THE ARCHITECTURAL REVIEW

SIRS,—I commend your suggested Re-planning of Bristol's Centre as a courageous and interesting project, and I am in whole-hearted agreement with your criticism of the recently planted garden within a 'race track.'

The gardens of most City squares are oases of trees, shrubs and flowers, whereas here, if one risks one's life in crossing the roadway, there is no invitation to linger in the 'life in death' garden, nor are there any seats on which the passerby can sit and enjoy the flowers. Moreover, the garden is unpleasantly raised on a sort of platform, thus exaggerating both its inaccessibility and its artificiality.

The problem of the North and South divisions of the Centre, once part of the harbour, is complicated by the fact that ten major roads, all carrying heavy traffic, converge on or lead out of the Centre. It should be mentioned that the unusual character of Bristol has resulted in the existence of several 'centres,' for example, the Victoria Rooms—Queen's Road centre, Old Market and others. For this reason, therefore, the area under discussion may not be regarded strictly as the City Centre or place of assembly as is the case in a typical market city such as Salisbury.

Your drawing 'J' has much to commend it, especially the arrangement of trees, which, even now, are the saving grace of the Northern half of the Centre. Incidentally, as in your drawing, Salisbury's market place has a roadway on only three sides of the great Market Square.

In my view the only way in which the whole Centre would be improved and transformed would be to remove the bus station to one of the bombed areas a short distance away.

The buses are the main, and most frightening, occupants of the 'race track,' and they are the chief obstacles to the area becoming a 'place of assembly.'

In my view the Northern half has more to commend it than your article suggests, and I do not fully commend your proposal to divide the whole space into two squares, for there is already a large square adjoining, i.e., Queen Square. I believe it would be better to accept the whole unusually long-shaped area as a space worthy of planning.

The chief obstacle to any satisfactory solution is the traffic problem and the ten roads previously mentioned.

The present circulating system is a nightmare to all strangers driving into Bristol, but I am not competent to say more than to suggest that a great deal of traffic should—and I think, could—be diverted.

Yours, etc.,

D. E. MILNER.

INTELLIGENCE

The new European headquarters of *Time and Life* on the corner of Bond Street and Bruton Street is due for completion at the end of the year. Henry Moore has been commissioned to do a stone screen 26 ft. long by 10 ft. high on the Bond Street façade. The architect for the building is Michael Rosenauer. Sir Hugh Casson, in association with the architect and Misha Black, is co-ordinator for all interior design.

The Minister of Housing and Local Government has approved the proposals submitted by the National Parks Commission for a 135 mile long foot-path along the north coast of Cornwall, running from the Cornwall-Devon boundary in the north down to Land's End, and round to Penlee, west of Penzance—mostly along the cliff edge.

The Secretary of State for Scotland has appointed Mr. T. A. Jeffries to the post of Chief Architect and Chief Planning Officer in the Department of Health for Scotland in succession to Mr. R. J. Gardner-Medwin who shortly proceeds to Liverpool University to occupy the Chair of Architecture.

EXHIBITIONS

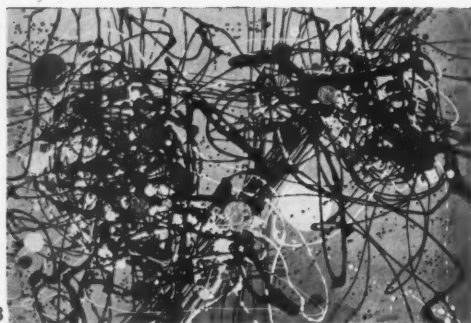
Naive and Sophisticated

In works of art as in people, naivety is a charming quality only when it is counter-

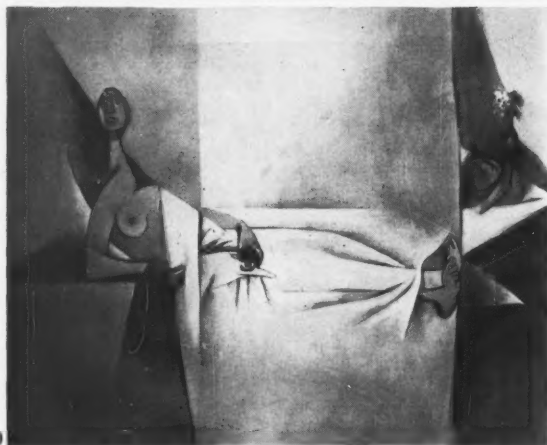
balanced by other qualities of a quite different kind; by itself it is never enough. And in the best work of those painters whose common possession of the quality allows us to group them under the title of modern primitives, naivety is of relatively little importance in comparison with those counterbalancing qualities. In front of that amazing picture, *La Réve*, for example (at the time of writing on show in the 'Twentieth Century Masterpieces' exhibition at the Tate) we are only aware of Rousseau the great designer and colourist—not at all of the Douanier, the modern primitive. None of the painters assembled in the Marlborough Gallery under the title of 'Contemporary French Primitives' has Rousseau's mastery of significant form and colour, but all have something beyond their primitivism. The greatest of them—or so it seems to me—is Andre Bauchant (who was discovered in 1922 by Le Corbusier, incidentally). Bauchant in such pictures as *La Baignade* and *Le Ruisseau* seems to approach the ideal expressed in the remark attributed to Cézanne, of 'doing Poussin over again from nature' (and by the light of nature, too, one might add)—though here it is Poussin the poet of the age of gold, rather than Poussin the forerunner of cubism, who is recalled. Utterly different from the art of Bauchant, the mystic, is that of Bombois, so firmly rooted in the enjoyment of the present and at its best of a monumental firmness of design; of the dozen works by him on view I find I starred four in my catalogue and double-starred one, *Le Moulin de Chevières*, of which unfortunately no photograph was available. Then we were shown ten paintings of the always charming Vivin, something nearer twenty by Guérin, a single but memorable



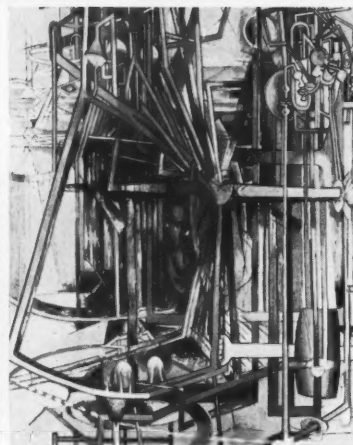
3, Scène de Chasse en Hiver by Louis Vivin; 4, Le Pont Villeneuve, 5, Les Romanichels by Camille Bombois; 6, L'Ile de France by A. M. Guérin. Marlborough Gallery.



7,8



9,10



7, Painting by J. D. H. Catleugh; 8, The Chinese Restaurant by Nan Reid; 9, The Family by Louis Le Brocquy; 10, Colour, Weight, Sound by Denis Williams. Gimpel Fils.

flower piece by Séraphine Louis, and three to six paintings each by Bertheau, Greffe and Peyronnet. Altogether an auspicious start for the remodelled Marlborough Gallery.

It is a condition of a primitive retaining his identity that he should remain outside and unaffected by the various movements in terms of which we are accustomed to think of contemporary art. Other artists do well to aim at being good mixers, for whether they like it or not they can hardly avoid having a good deal to mix—so much, indeed, that it is less surprising that some of the ingredients should sometimes remain distinguishable than that a personal style should so often be the result. Nearly all the artists exhibited in the Gimpel Fils 'annual review' have at least the makings of a personal style, while some of them have much more. Robert Adams, William Gear, Peter Lanyon, Peter Potworowski and Denis Williams have already received in these columns some of the praise due to them; if Louis Le Brocquy hasn't, one of his four affective pictures in the present exhibition shall be reproduced here by way of recompense. J. D. H. Catleugh (who is an architect by training) has a pretty way with a tube of paint, while Nan Reid is another name of which REVIEW readers should at any rate be aware.

The Lefevre Gallery latest show of French masters of the nineteenth and twentieth centuries contained some unusual pictures as well as some fine ones. In the former category was Renoir's *Réunion autour d'un Bateau*, painted when he was twenty-one, a non-marine Boudin, *La Cathédrale, Dordrecht*, and a large (37 by 55-inch) Daumier, *Trois Nus*. Among the finest things were a leafy landscape by Courbet,

bubbling with life all over the canvas, Pissarro's *Bords de la Marne en Hiver* of 1866, not unlike it in colour but so quiet by comparison in mood, Renoir's *Etude pour les Grandes Baigneuses* of 1895 and *Le Thé* of 1916, and a Rouault *Passion* of 1928.

Andrew Hammer

TRADE & INDUSTRY

Flame Failure Control for Oil Burners

Efficient methods of fuel consumption, practically speaking, involve more and more the use of automatic stoking with the result that safety devices become extremely important where highly combustible gaseous mixtures are involved.

The 'Satchwell' 'Per' unit, produced by the Rheostatic Company of Slough, Bucks, is a photo-electric cell device applied to oil burner flames. Although this is not a new application of the photo-electric cell, it has been devised to stop the operation of the oil burner in the event of non-establishment of the flame during starting, to failure of the flame during operation and to deal with all foreseeable occurrences that may happen even with the best managed of installations. It will, for example, stop operation if either the photo-electric cell or the amplifying valve is broken, if one of the external electrical connections is broken or otherwise open circuited. It will likewise react if a path of low-resistance is created between the terminals of the photo-electric cell, due for example to the effects of a very dirty boiler-house, or should a short-circuit develop due to damage to the unit.

It is operated by the light emitted from the flame from the burner, and the response is almost

immediate, a valuable factor with large oil burners that can inject a dangerous quantity of air/oil mixture into the furnace in a short space of time.

The device consists of two units, the photo-cell head, designed to mount on the boiler front plate, so that it can be focused on the flame, and the amplifier-relay unit which can be mounted on a nearby wall. While the flame illuminates the photo-cell a very small current is amplified and signalled to the main controller of the burner.

This model thus supplements the company's 'CM' and 'B' flue thermostat controls since it is valuable in instances where several oil burners are fed to one flue, and flue temperature is the determining factor, or where it is difficult to find a suitable position for a flue thermostat.

London Airport Hangar Lighting

It is one thing to adjust one's mind to the enormous building problems of a project like the new London Airport Hangars, consisting of two groups of five, each group having an uninterrupted floor space of 99,000 square feet, measuring 900 feet by 110 feet. It is another, even more fascinating, to imagine the makers of ancillary equipment rising to the occasion and each producing his own special answer to his problem. The lighting of a building such as this, it is 40 feet high, has to provide illumination suitable for the servicing of aircraft, involving most intricate and exacting work on which the safety of the aircraft, passengers and crew depends.

The installation has been carried out with 'Ionlite' cold cathode fluorescent lighting fittings,



11, British European Airways Hangar.

supplied by Falk, Stadelmann and Co. Ltd., 91, Farringdon Road, E.C.1, fixed in continuous rows beneath each roof beam. This is said to be the largest installation of its kind ever attempted. Shadowless lighting has been provided over the whole area of an intensity of 25 foot/candles at floor level, and specular reflection off the aircraft surfaces, a problem encountered with other types of lighting, has been overcome. In addition, work is possible to the underside of aircraft wings without local lighting.

Shopfitting Showroom

Good lighting, full use of the maximum possible area for display, and a system that permits a high standard of flexibility in the layout of the necessary equipment are three of the basic requirements in the modern store interior. Courtney Pope's, of Tottenham, N.15, the well-known manufacturers of shopfitting equipment and lighting fittings, have recently completed a new showroom at their Tottenham Works to demonstrate their latest ideas in this important field.

Their new 'Visiflow' range of perimeter fittings, counters and island units have been designed on new modules to be self-contained and movable, mainly for use in large stores and clothing-wear shops. Throughout the range the aim has been to provide maximum visibility, as the name suggests,

[continued on page 276]



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continued from page 274]

and this is particularly evident in the perimeter fittings where framing has been eliminated by the introduction of 'Baladis' armour-plate flaps, which operate on a concealed patent balanced mechanism, with a braking attachment to prevent too sudden operation. Three sizes of moulded plastic trays with grooves at the sides allow glass divisions to be inserted, so that the spacing between is adjustable to accommodate merchandise of varying shapes and sizes. An anodized aluminium trim

frames the fittings, and a rubber skirting also provides protection to the grey oak woodwork. Counter lengths and both corner and splayed-end counters have been designed as a series of standard units, based on the requirements of stock accommodation in the lower sections.

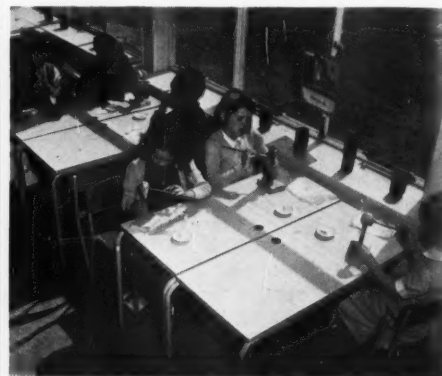
Another feature of this showroom is the incorporation of the Frenger ceiling, a suspended ceiling which acts as a sound-absorbing surface and conceals a radiant-heating unit, manufactured by Frenger Ceilings Ltd., 29, Woburn Place, W.C.1.

The ceiling is formed of perforated aluminium panels, each two feet square, clipped to a grid piping system above. The panels are removable for inspection of services, and specially designed light fittings are available which correspond to the panel sizes. These can, of course, be altered in position at will to suit different room uses. The grid piping system of square pipes is suspended from the ceiling proper and connected to the hot-water system. This is overlaid with a blanket of insulating material which can be varied to suit the absorption coefficient required. The whole installation is made from prefabricated parts and is easily adaptable to

any room shape, even where piers and columns have to be negotiated. The total weight, including water in the pipes, is about 3.5 lb. per square foot.

Formica in Schools

When it becomes possible to look back on the decade following the war and assess this country's achievements in better perspective, one of the highlights will undoubtedly be the enormous strides made in the design of the schools controlled by the local authorities. To keep in step with improvements in architecture there has been a general introduction of new materials which reflect the former both in interior design and in equipment.



13, these tables used for puppet-making classes are surfaced with Formica.

Among these, the extremely hard-wearing qualities of 'Formica,' the laminated plastic sheeting made by De La Rue and Co. Ltd., 84-6, Regent Street, W.1 has obvious advantages when the normal and

[continued on page 278



12, new showroom at Courtney Pope's Tottenham works.

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who work ceaselessly to get the right audience reaction. At the top of the building, if not at the top of the bill, these POTTERTON Gas-Fired boilers make it certain that, for star-gazing in comfort, this cinema is the place to glow.

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continued from page 276]

special class activities of children are considered. The tables shown here in use at the LCC Bessemer Grange Primary School, Denmark Hill, and fitted with blue and pink linette 'Formica' tops, are used practically throughout the school, not only for model-making and puppet classes, but for all the varied activities where extremely hard surfaces and easy cleaning are an advantage.

Booklets Received

Thermal Insulation and Sound Control in Buildings is the title of a forty-page publication issued by Fibreglass Ltd., Ravenhead, St. Helens, Lancs, which sets out the nature of, and the problems involved in these two important subjects. Satisfactory solutions to them are important aspects of good building, and the use of 'Fibreglass' products both as an insulation and a sound-absorption material is described in simple and direct terms, together with suggested applications in a variety of circumstances.

The Isolation of Vibration and Noise is a booklet published by W. Christie and Grey Ltd., of 4, Lloyds Avenue, E.C.3, the firm of vibration engineers, and deals with problems of machinery vibration in factories. The constant increase in the use of power plant and the increasingly high speeds at which machines are run, constitute an important problem both for operatives and for residential areas in the vicinity of factories. The firm has specialized in this engineering problem for forty years, and the booklet illustrates the principles adopted to meet present-day requirements.

Facing Bricks is an illustrated catalogue issued by the Ibstock Brick and Tile Co. Ltd., Ibstock, Leicester, showing the fine range of colours of hand-made and machine-made bricks which they manufacture. Additional colours, sizes and types can be made to order.

Handbook for Constructional Engineers, 1952

edition has just been issued by Dorman Long and Co. Ltd., Middlesbrough, containing tables and information relating to their steel products and manufactures.

H. McG. Dunnett

CONTRACTORS etc

Flats at Finsbury. General contractors: F. G. Minter Ltd. Sub-contractors: Reinforced concrete: J. L. Kier & Co. Heating, hot water supply and plumbing: G. N. Haden & Sons. Electrical work: Berkeley Electrical Engineering Co. Lifts: Hammond & Champness Ltd. Windows: Williams & Williams Ltd. Sanitary fittings: Dent & Hellyer Ltd. External tiling: A. H. Herbert & Co. Cast iron work: Walter Macfarlane & Co. Facing bricks: Dunbrik Ltd., Althamstone Brick & Tile Co. Metal door frames, Morris Singer Co. Metal trim: Joseph Sankey & Sons. Concrete and terrazzo work: Orlit Ltd. Radio redifusion: Broadcast Exchanges Ltd. Roofing and asphalt: General Asphalt Co. Flooring: Marley Tile Co. Wrought iron work: Allen & Greaves Ltd. Door furniture: Parker, Winder & Achurch Ltd. Lightning conductors: R. C. Cutting Ltd. Refuse chutes: Broad & Co. Refuse hoppers: Clark, Hunt & Co. Cell concrete blocks: Snodland Silica Brick & Stone Co. Wrought iron work: Albion Iron & Wire Work Co., Ritson Construction Co. Perspex signs: A. & G. Edgington Ltd. Skylights: Luxfer Ltd. Laundry sink fitting: General Light Castings Ltd. Laundry washing machines: Hotpoint Ltd. Laundry partition panels: Flexoplywood Industries Ltd. Laundry drying tumblers: Macdonald, Milne & Freeman Ltd. Laundry plastering: Meta Mica Ltd. Light fittings: Merchant Adventurers of London Ltd. Garden work: Odd & Wagstaff. Fencing: Peerless Fence & Products Ltd. Ash hoist: Bennie Lifts Ltd.

Electrical sub-stations and rising mains: London Electricity Board. Gas: North Thames Gas Board. Street lighting: Tarslag Ltd. Cement paint: Stie B Paint Sales Ltd. Name panels: E. Pollard & Co.

Flats at Crawley New Town. General contractors: Carlton Contractors Ltd. Specialist floor construction: Smith's Fireproof Floors Ltd. Sub-contractors: Metal windows: Henry Hope & Sons. Facing bricks: Sussex & Dorking Brick Co. Metalwork: H. Teale & Sons. Electrical work: J. H. Plant Ltd. Fireplaces: Bratt Colbran Ltd. Plumbing: J. H. Shouksmith & Sons. Ironmongery: Comyn Ching & Co. Gas: The South Eastern Gas Board. Joinery: Jayanbee Joinery Ltd. Sanitary fittings: Stitsons Sanitary Fittings Ltd. Floor finishes: Korkoid Decorative Floors Ltd. Kitchen fittings: Peerless Built-in Furniture Ltd. Electricity (consumer control units): Mantel Metalworkers Ltd. Fires: Rownson, Drew & Clydesdale Ltd. Precast stairs and flower boxes: Tarmac Ltd. Landscaping: Hackenden Nurseries.

Primary School at Denmark Hill, London. General contractors: Rush & Tompkins Ltd. Sub-contractors: Dampcourses and waterproofing: William Briggs & Sons. Bricks: Cement Marketing Co. Artificial stone: Atlas Stone Co. Structural steel: Hills (West Bromwich) Ltd. Tiles: Lewis & Co. Roofing felt: Permanite Ltd. Partitions: Flexo Ply Industries Ltd. Glass: Pilkingtons Ltd., Leay Glazing Service Ltd. Wood-block flooring: Onsite Flooring Ltd. (Windsor floor), Patent floors: John Aubenal & Partners Ltd. (cork), New Floor Installations Ltd. (lino). Central heating: E.S.I. Ltd. Boilers and automatic stokers: Beeston Boiler Co., Lumbys Ltd., Rimer Ltd., Prior Ltd. Electrical wiring: William Steward & Co. Electric light fixtures: Hume Atkins Ltd., Hailwood & Ackroyd Ltd., Troughton & Young Ltd. Extract fans: General Electric Co. Plumbing, plaster: Alan Milne Ltd. Sanitary fittings: B. Finch & Co. Door furniture: Hills (West Bromwich) Ltd., Comyn Ching Ltd.

[continued on page 280]

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The upper photograph illustrates the Board Room of the new Building Centre, London, where "Unad" Tables and Chairs were used.



The lower photograph shows Story's "Versatile" hand-made furniture in Australian Walnut, for a Directors' room of Fiat (England) Ltd., recently furnished by Story's.

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continued from page 278]

Casements: Hills (West Bromwich) Ltd. **Folding doors:** Hill Aldam Ltd. **Suspended ceilings:** Merchant Trading Co. **Metawork:** General Construction Co. **Joinery:** Camden Works Ltd. (flush doors). **Terrazzo:** Marriott & Price Ltd. **Textiles:** Gerald Holtom. **Wallpapers:** John Line & Sons. **Furniture:** Story & Co. **School fittings:** West End Equipment (Portsmouth) Ltd., Hall & Dixon Ltd., Educational Supply Association Ltd., H. C. Shepherd Ltd., Papworth Industries Ltd., Rempoy Ltd., Viner & Marsh Ltd., East & Son, A. Reason Ltd., Andrew Bentley Ltd., J. Elliott & Son, Meeta Ltd., Co-operative Wholesale Society Ltd., E. Atkins Ltd., B. Finch & Co. **Clocks:** Gent & Co. **Signs:** The Lettering Centre.

Flats and Shops in East Kilbride. **General contractors:** George Wilson Ltd. **Sub-contractors:** Excavation, bricks, structural steel, partitions: George Wilson (Stonehouse) Ltd. **Reinforced concrete:** Concrete Ltd. **Tiles (Flats):** W. Bannatyne Ltd. **(Shops):** A. Rowatt & Co. **Special roofing (Shops):** J. Stevenson & Sons. **Roofing felt (Shops):** William Briggs & Co. **Decorative floors (Flats):** Korkoid Ltd. **Plastic tiles and linoleum (Shops):** Sementex Ltd. **Terrazzo:** Toffolo, Jackson. **Central heating:** Taylor & Fraser Ltd. **Grates (Flats):** Alexander Dunn Ltd. **Gas fittings (Flats):** J. Stevenson & Sons. **Electric wiring (Shops):** Alexander Robertson. **(Flats):** Small & Macdonald Ltd. **Plumbing:** J. Stevenson & Sons. **Door furniture (Flats):** George Wilson (Stonehouse) Ltd. **(Shops):** John Cochrane & Co. **Sun-blinds (Shops):** James Meighan & Son. **Plaster (Flats):** George Rome & Co. **(Shops):** W. Bannatyne Ltd. **External rendering (Flats):** W. Bannatyne Ltd. **(Shops):** A. Rowatt & Co. **Joinery (Shops):** John Cochrane & Co. **Tiling:** Toffolo, Jackson. **Textiles (shop, café curtains):** Findlater, Smith Ltd. **Painting:**

Muir Decorations Ltd. **Water supply:** J. Stevenson & Sons.

Laboratories at Greenhithe, Kent. **General contractors:** Richard Costain Ltd. **Sub-contractors:** **Asphalt roofing:** Excel Asphalte Co. **Asbestos cement sheeting:** Universal Asbestos Co., Boddy Roofing Co. **Balustrades and railings:** Adrian Stokes Ltd. **Canteen cooking equipment:** Falkirk Iron Co. **Cast stonework:** Stuart's Granolithic Co. **Cement glaze:** Robbs Cement Enamel Finishes Ltd. **Concrete blocks:** Atlas Stone Co. **Concrete bricks:** Dunbrik Ltd. **Convactor heaters:** British Trane Co. **Doors (internal):** Shapland & Petter Ltd. **Electrical installation:** Rashleigh Phipps & Co. **False ceilings:** TenTest Fibre Board Co. **Fibrous plaster:** G. Jackson & Sons. **Flooring (cork):** Korkoid Decorative Floors. **Flooring (missanda blocks and plastic tiles):** Hollis Bros. **Flooring (terrazzo):** Fenning & Co. **Glass dome-lights:** T. & W. Ide Ltd. **Glass bricks:** Pilkington Brothers Ltd. **Heating and ventilation:** Norris Warming Co. **Ironmongery:** Yannedis & Co. **Joinery:** P. H. Barker & Son. **Laboratory fittings:** Baird & Tatlock Ltd. **Library shelving:** Luxfer Ltd. **Lifts:** Bennie Lifts Ltd. **Light fittings:** General Electric Co. **Planting and Kentish rag walling:** Gilliam & Co. **Sanitary fittings:** Shanks & Co. **Steel lockers:** W. B. Bawn & Co. **Steelwork:** Moreland Hayne & Co. **Tiling (concrete):** Standard Pavements Ltd. **Tiling (glazed):** Cope & Co. **Windows (aluminium):** Williams & Williams Ltd. **Windows (wood):** Jayanbee Joinery Ltd. **Wood-wool slabs:** Gyproc Products Ltd.

School at Whitstable

In the September issue the name of S. H. Loweth was inadvertently omitted. Mr. Loweth is Kent County Architect and worked in collaboration with Messrs. Yorke, Rosenberg and Mardall on the school at Whitstable, which appeared on pages 179-186.

ACKNOWLEDGMENTS

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